

THE
G E O R G I A N E R A :

MEMOIRS

OF THE MOST EMINENT PERSONS, WHO HAVE
FLOURISHED IN GREAT BRITAIN,

FROM THE ACCESSION OF GEORGE THE FIRST TO THE
DEMISE OF GEORGE THE FOURTH

IN FOUR VOLUMES.

VOLUME IV.

POLITICAL AND RURAL ECONOMISTS;
PAINTERS, SCULPTORS, ARCHITECTS, AND ENGRAVERS;
COMPOSERS; VOCAL, INSTRUMENTAL, AND
DRAMATIC PERFORMERS.

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**POLITICAL,
RURAL, AND DOMESTIC
ECONOMISTS.**

POLITICAL ECONOMISTS.

WILLIAM PENN.

THIS eminent legislator, the son of Admiral Sir William Penn, knight, and descended from an ancient family in the counties of Wilts and Bucks, was born in the parish of St. Catherine, London, in the year 1644. He received the first part of his education at a school in Chigwell, Essex, and, after some further instruction under a private tutor, was, in 1660, entered a gentleman-commoner of Christchurch College, Oxford. His conduct at the university gave a favourable specimen of what might be expected from a character so firm and conscientious. Having imbibed religious impressions very strongly, he relinquished manly sports and recreations, though naturally addicted to them, and joined some other students in private meetings for devotional exercises. The heads of his college, at first, fined him for this mark, as they called it, of a sectarian spirit; and, as Penn persisted in his course, dismissed him from the university. He was then only seventeen years of age, and his father was so much incensed at seeing him return home under such unpropitious circumstances, that, after a severe remonstrance, he turned him out of doors. In the hope, however, of reclaiming him, he tried milder measures, one of which was to send him on his travels. He returned to England, after having passed two years in France, and had so far justified his father's anticipations, as to have become, in that time, an accomplished and fashionable young man. He had even grown such a skilful swordsman, that, it is said, he disarmed a person who had assaulted him in the streets of Paris.

Shortly after his return, he was entered a student of Lincoln's Inn, and

continued his legal pursuits in the metropolis till compelled to leave it, by the plague. In 1666, he went into Ireland, to superintend the management of one of his father's estates. In this country his former sentiments began to revive; and, having become a hearer of the discourses of one Loe, whose preaching had formerly affected him, he, at length, openly joined the fraternity of Quakers. In 1667, at one of their assemblies in Cork, he was apprehended, and carried to prison; but he wrote such an excellent letter on the subject, to the Earl of Orrery, that his liberation speedily followed. His father, at the same time, recalled him home, and, convinced of the unalterable sentiments of his son, no longer opposed them. He, however, could not forbear stipulating, that Penn would, at least, consent to stand uncovered in the presence of the king, the Duke of York, and himself; and the subject of our memoir having, after due consideration, refused this, was again banished his family. In this situation, he lived partly on the charity of friends, and partly on private supplies from his mother. At length, his father, whose prejudices were unable to overcome the affection and respect he could not but feel for his son, received him home again; and, when he was imprisoned for attendance on the meetings of his sect, used secretly his influence to restore him to freedom.

In 1668, he published a tract, entitled, *Truth Exalted*; and appearing, about the same time, as a preacher as well as a writer among the Quakers, he was committed to the Tower. Here he wrote his most famous work, *No Cross no Crown*; a discourse, shewing

the nature and discipline of the Holy Cross of Christ. He followed up his release by a visit to Ireland; and after having procured, by his application to government, an order for the liberation of all the Quakers in that country confined for their religion, returned to London. The Conventicle Act, which passed soon afterwards, did not abate the zeal of the Quakers, who, when driven from their meeting-houses, held assemblies in the streets, at which Penn was one of the most prominent preachers. The result was his committal to the Old Bailey, together with a person named Mead; and the record of their trial presents a memorable instance of prejudice and tyranny. The prisoners were treated with abuse, the jury intimidated, and the recorder had the brutal audacity to express his regret at the non-existence of a Spanish Inquisition in England. The firmness, however, of one of the jurymen disappointed the prosecutors in the result of the trial; he would only find Penn "guilty of speaking in Gracious Street;" and as that verdict, in which the whole jury ultimately acquiesced, could not be received, they pronounced an acquittal of both prisoners. Penn conducted himself with such firmness on the occasion, that, after his trial, he was fined for contempt of court; nor does it exactly appear how he was liberated from the confinement, by which his refusal to pay the fine was followed. It was in this year, 1670, that his father died, fully reconciled to him, and leaving him an estate of considerable annual value. Acknowledging, in his last moments, his admiration of the conscientious motives which had actuated his son, and feeling, perhaps, that he had acted wrong in having endeavoured to bias them, he called him to his bedside, and said, "Son William, let nothing in this world tempt you to wrong your conscience." He afterwards added, "If you and your friends keep to your plain way of preaching, and your plain way of living, you will make an end of the priests to the end of the world."

Continuing to preach, and write controversial tracts, among which may be mentioned his *Caveat against Popery*, in refutation of a charge of his attachment to that religion, Penn was, in 1671, again committed to prison. During his confinement, which lasted six

months, he composed various treatises in defence of his sect, and drew up an address to parliament, complaining of the rigour of the Conventicle Act. On his release, he visited Holland and Germany, in the capacity of missionary; and, in 1672, he married the daughter of Sir William Springett, and settled at Rickmansworth, in Hertfordshire. A relaxation of rigour against the Quakers now took place, but controversies were still carried on, with a virulence which gave frequent employment to the pen of the subject of our memoir. With the celebrated Richard Baxter, one of his antagonists, he also held a public disputation, of six or seven hours' continuance, in which Penn had, at least, the advantage of temper and moderation.

It was not till the year 1675, that Penn's connexion with the North American colonies took place. This was in consequence of the right to a moiety of the province in New Jersey being vested in him as co-trustee with two others, for payment of the debts of one Billings, a Quaker. Other circumstances, however, led to his visiting America, as will presently be seen.

In 1677, Penn made another tour on the continent, in company with Robert Barclay, and other distinguished Quakers. Their principal object was a conference, to which they had been invited, by Elizabeth, Princess Palatine, Abbess of Hervorden, and, in general, to advocate the cause of Quakerism, which, at this time, was expected to spread in the protestant parts of Europe. On his return, he published a very interesting account of this mission; and, finding his fraternity molested under the penal statutes which were levelled against popish recusants, he presented a petition to parliament in their behalf. He was twice examined before a committee of the House of Commons, and a clause for the relief of his brethren was passed; but before it could get through the lords, a dissolution took place. When the discovery of another popish plot agitated the nation, Penn published various tracts on the subject, in which he recommended a reliance upon Providence, and improvement of life, as the best security against danger.

We now come to one of the most important events in the life of Penn.

His father had died a creditor of the crown to a considerable amount, and as this formed great part of his own inheritance, he made application to government for a settlement of the claim. In discharge of the whole, he received a grant, to himself and his heirs, of all that tract of land lying on the west side of the Delaware, which had formerly belonged to the Dutch, and was called the New Netherlands. He was, at the same time, constituted absolute proprietor and governor of this district, the name of which he immediately altered to Pennsylvania. He then published his patent, with a description of the country, and an invitation to settlers, which was followed by his Frame of Government, or Fundamental Constitutions, in forty-four articles. One of them was, that "any government is free to the people under it (whichever be the frame) where the laws rule, and the people are a party to those laws." His fundamental law with respect to religion was, that all persons in the province who acknowledged a creator, upholder, and ruler of the world, and held themselves obliged, in conscience, to live peaceably and justly in society, should in no way be molested or prejudiced for their religious persuasion or practice; nor be compelled to frequent, or maintain, any religious worship, place, or ministry whatever. The legislative and executive power was to be vested in a governor, a provincial council, and a general assembly; and the governor, though perpetual president of the council, was only to have a treble vote.

In August, 1682, he set out to visit his colony, which, on his arrival, he found to consist of English, Dutch, and Swedish settlers, all of whom received him with every testimony of good will. The first acts of the general assembly were to accept the form of government, to naturalize all the foreigners, and to vote Penn, as proprietor, a duty upon certain goods imported and exported, which he, however, declined to accept. He then purchased lands from the natives, and, after commencing the building of his capital, Philadelphia, and settling various affairs in his colony, quitted it for England, in the summer of 1684. On the accession of James the Second, Penn availed himself of his

former friendship with that prince, to procure the release of no less than fourteen hundred and eighty of his Quaker brethren. This was followed by an address of thanks from that body to the king, which was delivered by Penn, who added a complimentary speech on the occasion. The charge of popery, to which we have before alluded, was, in consequence, made against him, and obtained credit to such an extent, that, among others, Burnet and Tillotson put faith in it. In a very mild, but eloquent letter, to the latter of these prelates, he completely refutes the imputation; and Tillotson, in consequence, wrote to ask his pardon, for his unfounded credulity. His attachment to King James, however, continued still to be suspected, after the Revolution, and he was, in consequence, more than once arrested, and, for want of proof, discharged. To render his liberty less precarious, therefore, he retired into privacy, for two or three years, during which he wrote, besides other works, his *Reflections and Maxims relating to the Conduct of Life*, and his *Key, &c. to discern the Difference between the Religion professed by the Quakers, and the Misrepresentations of their Adversaries, &c.* The deprivation of his government of Pennsylvania was a further consequence of his attachment to the deposed James, but the mediation of his friends procured its restoration in 1693. In 1694, appeared his *Brief Account of the Rise and Progress of the People called Quakers*, which was much read, and has gone through several editions. He was, at the time of its publication, actively employed in preaching, and continued to hold forth for several subsequent years, in various parts of England and Ireland.

In 1696, two years previously to which he had lost his first wife, he married a second, the daughter of Thomas Callowhill, of Bristol; and, in 1699, embarked with his family for his colony, with the intention of passing there the remainder of his life. The reception he met with was such as to increase his desire of staying; but an attempt which was making in England to reduce all the proprietary governments to regal ones, caused him to return to that country, in 1701. On his

arrival, however, he found the measure had been abandoned; and the accession of Queen Anne, shortly afterwards, who respected him as the ancient friend of her father, left him nothing further to fear on the head of discountenance at court, where he now became a frequent and welcome visitor. But he was not long to remain quiet; a law-suit, in which he was involved, brought him into pecuniary difficulties; and complaints against his government at Pennsylvania came over so frequently, that he began to think of parting with his right to the crown. The infirmities of age, too, were creeping fast upon him, and, for the benefit of his health, he removed to a seat at Rushcomb, near Twyford, in Buckinghamshire. He was here seized with apoplectic fits, in 1712, and from this time a gradual decay of his faculties took place, which, at length, ended in perfect imbecility. He died, in July, 1718, leaving several children, and was buried at Jordans, near Beaconsfield.

The character of Penn has been sufficiently illustrated in the preceding

memoir. Whether there were any real ground of blame in his administration, it is difficult to decide; but it is well known, that Pennsylvania speedily became one of the most flourishing of the North-American colonies, and that it still ardently reveres the memory of its founder. In other respects, we have seen, that he was firm, consistent, tolerant, and independent. Burnet calls him "a vain-talking man;" and adds, "he had such an opinion of his own faculty of persuading, that he thought none could stand before it: though he was singular in that opinion; for he had a tedious, luscious way, that was not apt to overcome a man's reason, though it might tire his patience." Party-spirit, and vanity, have undoubtedly influenced Burnet in this estimate: Penn has, perhaps, laid some foundation for the colouring of it, by his prolixity, and self-display, in portions of his writings; but his actions, so far from partaking of the character here attributed to them, were invariably those of a mild and calm, but honest and resolute spirit.

ANDREW FLETCHER.

THIS eminent political writer, son of Sir Robert Fletcher, was born in Scotland, in the year 1653. He was educated under the celebrated Dr. Gilbert Burnet, and, after having passed some years abroad, returned home, and was appointed a commissioner for East Lothian in the Scotch parliament, when the Duke of York was lord-commissioner. By his opposition to the arbitrary measures of the court, he rendered himself so obnoxious, that he found it prudent to retire to Holland; and, shortly afterwards, his estates were confiscated, and he was declared an outlaw, for not appearing to a summons of the lords of the council. He ventured, however, to advise, in person, on the measures which were in consultation among the friends of liberty, in 1683, and returned to the continent without molestation. In 1685, he again came to England, as a partisan of the Duke of Monmouth, who was, however, soon

compelled, by an unfortunate circumstance, to dispense with his services. Fletcher, upon some emergency, having made use of the horse of a country gentleman, the latter, instead of accepting the excuse of the occasion, violently abused the subject of our memoir, and, at the same time, shook a cane over his head. Fletcher was a man of breeding, and nice honour; and, exasperated at being thus treated by a rude and vulgar man, which the owner of the horse appears to have been, drew a pistol, and shot him dead.

This act of murderous revenge raised a great outcry against him, and was followed by his immediate departure for Spain, where he underwent a variety of perils, which have been narrated, not without a mixture of romance. On his arrival in Hungary, he volunteered his services in the war against the Turks, in which he displayed great valour and military skill. Just

before the Revolution, he joined the Scottish refugees in Holland; and, after that event had taken place, returned to his own country, and resumed possession of his estate; but, says Cunningham, in his *History of Great Britain*, he would not do it by any law but his own, and that without asking leave of kings or parliaments. As a member of the convention for the settlement of the new government in Scotland, he acted with the same independent spirit, and shewed himself a most disinterested and zealous assertor of the liberties of the people.

In 1698, he published, together, two political pieces, entitled, respectively, *A Discourse of Government with Relation to Militias*, and *Two Discourses concerning the Affairs of Scotland*. His jealousy of kings is strongly apparent in the first, in which he has brought forward many forcible observations, to prove how essential it is, towards the limitation of a monarchy, for the people to keep the power of the sword in their own hands. The second of these pieces will hardly be thought to proceed from a lover of liberty, containing, as it does, a proposal of providing for the poor by domestic slavery. When the bill was brought into the Scotch parliament for a supply to the crown, he proposed various limitations of the prerogative, which were received into the Act of Security, and passed, through his exertions, into a law. They were, however,

rendered nugatory by the union, a measure which he vehemently opposed, as subversive of the interests of Scotland. His speeches on the subject were particularly spirited and forcible; and, if eloquence could have carried his point, he must have succeeded. He also published, in 1706, *A State of the Controversy between United and Separate Parliaments*, in which he displayed the usual characteristics of all his writings; great learning, a style at once elegant, energetic, and perspicuous, and a knowledge of every thing requisite to form the complete politician. He died in London, in 1716. His character has been ably sketched by Macky, who said of him, whilst Fletcher was still living, "He is a gentleman, steady in his principles, of nice honour, with abundance of learning; brave as the sword he wears, and bold as a lion; a sure friend, but an irreconcilable enemy: would lose his life readily to serve his country, and would not do a base thing to save it. His thoughts are large as to religion, and could never be brought within the bounds of any particular sect; nor will he be under the distinction of Whig or Tory, saying these names are only used to cloak the knavery of both parties." His publications, and some of his speeches, will be found in a volume, published in 1732, under the title of *The Political Works of Andrew Fletcher, Esq.*, and his life has been written by Lord Buchan.

HENRY HOME, LORD KAMES.

THIS nobleman, the son of George Home, of Kames, in the county of Berwick, descended from a noble family, was born in 1696, and educated at home, under a private tutor. He subsequently studied law, at the University of Edinburgh, where he was apprenticed to a writer of the signet, but did not serve the whole of his time, in consequence of his determination to go to the bar, to which he was called in 1724. His studies were not confined to his profession; for, besides improving his classical education, he devoted himself, with success, to mathematics, ethics,

and metaphysics, and carried on a correspondence with the celebrated Andrew Baxter and Dr. Clarke, relating to those subjects. His deficiency as an orator formed some impediment to his professional employment; but of his legal learning and the acuteness of his genius, he afforded proof by a number of successive publications, which gained him great reputation; and, in 1752, procured him the appointment of a judge of session, when he assumed the title of Lord Kames. The writings which he had given to the world previous to this period, were entitled

Remarkable Decisions of the Court of Session, from the year 1716, down to 1728; Essays upon several Subjects in Law; The Decisions of the Court of Session, from its Institution to 1741, abridged and digested under proper heads, in the form of a Dictionary; and Essays upon several Subjects concerning British Antiquities; which last he composed, whilst in a country retreat, during the troubles that agitated Scotland, in 1745 and 1746.

In 1752, he published a work entitled *Essays on the Principles of Morality and Natural Religion*, in which he endeavoured to establish general principles of action, in opposition to those metaphysicians who deduce all actions from some single principle. It was received with considerable applause, but subjected the author to many attacks, in consequence of his having maintained the doctrine of philosophical necessity. He next produced, in succession, his *Historical Law Tracts*, and *Principles of Equity*; and a valuable work for young persons, entitled *An Introduction to the Art of Thinking*. In 1762, his *Elements of Criticism* appeared, in three volumes, a work that has since passed through several editions, with increasing approbation; and which, though open to some objections, from which new theories are seldom free, has decidedly contributed to the improvement of the art on which it treats. In 1765, he published a pamphlet on the progress of Flax-husbandry, in Scotland; and in 1774, his *Sketches of the History of Man*, in two quarto volumes, a publication next in merit and importance to his *Elements of Criticism*. The work, however, which entitles him to a place in the present class of writers was not published till 1776, when it appeared under the title of *The Gentleman Farmer*; being an attempt to improve Agriculture, by subjecting it to the test of Rational Principles. Agriculture had, for some time previously, been with him a favourite pursuit; and both theory and experience had suggested to him the ideas contained in *The Gentleman Farmer*. "In this performance," says a writer in *The Monthly Review*, "almost every branch of the

farmer's business is discussed; nor are all of them treated with equal skill and judgment. The book, nevertheless, contains so many useful precepts, the result of experience, that it may be considered, on the whole, as a valuable addition to the general stock of agricultural knowledge." The last work of the subject of our memoir, entitled *Loose Hints upon Education*, chiefly concerning the Heart, appeared in 1781, the year previous to his death, which occurred on the 27th of December, 1782.

The character of Lord Kames was estimable in every point of view, and no one had a larger circle of friends and admirers. He was a delightful companion to the latest hour almost of his existence; and is said to have been unable to restrain the vivacity of his natural spirits, even on the bench. He was particularly fond of the society of females, whom he addressed in a style of innocent gallantry, though not quite compatible with his judicial dignity. His biographer, Lord Woodhouselee, describes him as a greater friend to revealed religion than his writings would lead his readers to suppose: he was certainly a warm assertor of the wisdom and goodness of the Creator; and some sparks of literary jealousy, with a little partiality to flattery, are the sole defects which have been pointed out in one who appears to have been habitually pious, and a constant friend to morality. He was married, in 1741, to a Miss Drummond; and his wife, having a very expensive predilection for old china, he put a will into her hands, in which he had left her nothing but the collection of her favourite article, of which, from that time, she grew less enamoured. Besides the works above mentioned, Lord Kames was the author of *The Statute Law of Scotland Abridged, with Historical Notes*; *Remarkable Decisions of the Court of Session, from 1730 to 1752*; *Elucidations respecting the Common and Statute Law of Scotland*; *Select Decisions of the Court of Session*; a paper on the advantages of shallow ploughing, which, with two others, was printed in *The Edinburgh Philosophical Transactions*.

SIR JAMES STEUART DENHAM.

THIS eminent writer on political economy, the son of Sir James Steuart, Bart., of Goosetrees, in Scotland, and solicitor-general for that kingdom, was born at Edinburgh, on the 10th of October, 1713, and was educated at North Berwick, in East Lothian, and the university of his native city. Here he studied law, with a view to following it as a profession; but, shortly after, having been called to the bar, he went abroad, and remained on the continent, for five years. In 1740, he returned to Scotland, and again made his appearance at the bar; but his sentiments in favour of the Pretender, with whom he had formed an intimacy, when at Rome, gave a tone to his speeches that rendered his success, as an advocate, impossible. Under this impression, he retired to his seat in the country, where he employed his pen in behalf of Charles Edward; and, on the failure of that prince's attempt to place himself upon the throne, in 1745, Sir James, not being included in the bill of indemnity, went over to France, and resided at Sedan, till 1754, when he removed to Frankfort-on-the-Main. His exile was not passed in idleness; he applied himself with great assiduity to the study of finance; and, in 1757, published, at the town last-mentioned, *A Vindication of Newton's Chronology*, written in French. In the same year, he removed to Tubingen, in Germany, and there published, in the language of the country, *A Treatise on German Coins*; which was followed, in 1761, by a *Dissertation on the principles of Money*, as applied to the German Coin. He next proceeded to Antwerp and Spa; and, whilst at the latter place, became an object of suspicion, in consequence of some letters being wrongly addressed to him, and he was, in consequence, for some time a prisoner. On an assurance that he should remain unmolested, he repaired to Edinburgh, in 1763, and soon after settled at Coltness; but it was not till eight years afterwards that he received a full pardon under the

great seal. In was in the retirement of the latter place that he put the last hand to his celebrated *Inquiry into the Principles of Political Economy*, the work, it is said, of eighteen years' diligent and laborious research. Directing his attention to the improvement of the county in which he resided, he published, in 1769, under the name of Robert Trame, *Considerations on the Interests of the County of Lanark*, and had the satisfaction of seeing many of his suggestions publicly adopted.

In 1771, he offered his services to the East India Company, in considering the most likely means for regulating the coin in their various settlements; and, at their request, in the following year, printed the result of his labours, in a treatise, entitled *The Principles of Money*, applied to the present state of the Coin of Bengal. He died, from the effects of a mortification, on the 26th of November, 1780. In 1800, appeared, in six volumes, octavo, an account of his life and works, which, in addition to those before-mentioned, consisted of *A Plan for introducing the Uniformity of Weights and Measures*; *Observations on Beattie's Essay on Truth*; *Critical Remarks on the Atheistical Falsehoods of Mirabeau's System of Nature*; and *A Dissertation concerning the Motive of Obedience to the Laws of God*.

Sir James, who was married, in 1742, to a daughter of the Earl of Wemyss, and left one son, appears to have been highly amiable in all his private relations, as well as being an active and spirited promoter of whatever he thought conducive to the public good. Of his talent in pleading, a remarkable instance is recorded. Having brought an action against Judge (commonly called Lord) Armiston, he pleaded his own cause, with such extraordinary eloquence, that Lord Armiston came down from the bench, and defended himself at the bar. As a writer, he possessed considerable ability. Respecting the merits of his *Inquiry into the Principles of Political Economy*, considerable

difference of opinion has prevailed; and Dr. Adam Smith used to say, that he understood Sir James's system better from his conversation than from his volumes. This sarcasm will, however, lose its force, if we consider that he who uttered it was the rival and

competitor of the subject of our memoir, who had to treat of a matter, at that time, no less uncommon than difficult; and in endeavouring, therefore, to please as well as to instruct, it is not to be wondered at that he should have fallen into many defects.

THOMAS POWNALL.

THOMAS POWNALL was born in Lincolnshire, about the year 1720, and educated at Trinity College, Cambridge, where he graduated B.A., in 1743. In 1745, he was appointed secretary to the commissioners of trade and plantations; and, in 1753, he went out to America, as secretary to Sir Danvers Osborne, Bart., whom he succeeded in his office of lieutenant-governor of New Jersey, in 1755. The information he rendered government, with respect to the colonies, recommended him to promotion; and he was, in 1757, appointed captain-general and governor of Massachusetts Bay. He resigned this situation in two years, and resumed his government of New Jersey, whence he was removed to that of South Carolina, which he held till 1761, when he was recalled at his own request. Upon his arrival in London, he was appointed director-general of the office of control, with the rank of colonel in the army, under the command of Prince Ferdinand, in Germany, where he remained till 1763. In 1765, he was elected a fellow of the Royal Society; and, at the general election of 1768, was returned to the British parliament, for the borough of Tregony, in Cornwall. Here he strenuously opposed the measures of the British cabinet with respect to America, and made his first oratorical essay against the bill for suspending the legislature of New York; during the debate on which, he declared "that it was a fact, of which the house ought to be apprised in all its extent, that the people of America, universally, unitedly, and unalterably, are resolved not to submit to any internal tax imposed upon them by any legislature in which they had not a share by representatives

of their own election." This timely warning he followed up by others equally cogent and explicit; and his several speeches, made at this important crisis, which were all printed by Almon, in his Parliamentary Register, may be said to form an invaluable comment upon the mistaken policy of the times. He had, the year previously to his entering parliament, (1767,) published the first edition of his Administration of the Colonies, a work which at once placed him on high ground as a financier. Some parts, observed the Critical Reviewer, "particularly with regard to paper currency, are rational and practicable, and deserve the most serious attention of government." In this edition he urged the necessity for appointing a distinct state-secretary for the colonies, which he had the gratification of seeing afterwards done; he also particularly recommended a revision of the trade laws and the navigation acts; and gave, as a reason for adopting a paper currency, that it was impossible for the colonists and merchants to create a silver currency, even if they were permitted to trade with France and Spain. This work at once became popular, and, in a short space of time, went through numerous editions.

In 1772, he printed an ironical pamphlet, entitled Considerations on the Indignity suffered by the Crown, and Dishonour brought upon the Nation, by the Marriage of his Royal Highness the Duke of Cumberland, with a Subject; after which, he printed and circulated amongst his friends, but never published, Observations on his own Bread Bill. In 1776, he addressed his Letter to Adam Smith, being an Examination of several points of Doctrine, laid down

in his Inquiry into the Nature and Cause of the Wealth of Nations; this was followed, during the same year, by his memoir, entitled Drainage and Navigation; and, at the same time, he published his Topographical Designation of such parts of North America as are contained in the annexed Map (that of Lewis Evans, corrected and continued to 1775) of the middle British colonies, &c. At this time he was the representative of the borough of Minehead, in Somersetshire, for which he had been returned at the general election of 1775; and as such, delivered a variety of speeches on all questions relative to America.

At the general election of 1780 he retired from parliament, though he continued his connexion and friendship with Almon; and removed from Richmond, to his seat, Everton House, in Bedfordshire, where he devoted himself principally to antiquarian and literary pursuits. In 1782, he published *A Treatise on the Study of Antiquities*; and having, in that year, addressed *A Memorial to the Sovereigns of America*, followed it up, in 1783, by *Two Memorials*, with an explanatory preface. He, at the same time, printed *A Memorial, addressed to the Sovereigns of Europe and the Atlantic*; and, in 1786, printed, in the fifty-sixth volume of *The Gentleman's Magazine*, his *Proposal for founding Professorships for Architecture, Painting, and Sculpture*. In the same volume appeared his *Answer to a Letter on the Jutæ, or Viti*; and, in 1787, he published, in one volume, quarto, *Notices and Description of the Antiquities of the Provincia Romana of Gaul, now Provence, Languedoc, and Dauphiny*; with dissertations on the subjects, of which those are examples; and an appendix, describing the Roman Baths and Thermæ, discovered, in 1784, at Badenweiler. In 1795, he printed, in quarto, *Descriptions and Explanations of the Remains of some Roman Antiquities, dug up in the City of Bath*; with an engraving of the same, from a drawing made on the spot; and, in the same year, he produced his *Antiquarian Romance*; endeavouring to mark a line, by which the most ancient people, and the processions of the earliest inhabitants of Europe, may be in-

vestigated; to which was annexed some Remarks on the learned Whitaker's Criticisms. In 1796, he printed, (first published in *The Cambridge Chronicle*, in the form of letters,) *Considerations on the Scarcity and High Prices of Bread Corn and Bread, at the Markets, suggesting the Remedies*. He died, during his residence at Bath, on the 25th of February, 1805; according to some, in the eighty-fifth,—to others, in the eighty-third, year of his age, having no issue, though he had been twice married: first, in 1765, to the widow of Sir Evered Fawkenor; secondly, in 1784, to Mrs. Astell, of Everton House, Bedfordshire.

Governor Pownall, in every station through life, seems to have sustained a high character for ability, zeal, and rectitude of conduct. He was the true friend of America, without sacrificing what was due to the dignity of the mother country; and as such, he is said to have lived upon terms of sincere friendship with Dr. Franklin, and other distinguished scientific, literary, and political characters, in both countries. Aided by a liberal education, and a constant cultivation of it during a long series of years, his mind, naturally vigorous and comprehensive, amassed an uncommon fund and variety of knowledge, as a financier, politician, political and domestic economist, and an antiquarian writer; though, in all of these characters, it is observed, he may be said to have entertained some singular opinions.

In speaking of the fourth edition of his great work, *The Administration of the Colonies*, *The Critical Review*, of 1768, observes, "it would be very easy to shew how much our author has misapplied his classical reading in other instances; but, in the publication before us, he has proved that he possesses qualifications far more valuable to the public than those of scholarship or classical learning. The proposal drawn up by him and Mr. Franklin, for a paper currency, and the disquisitions on the state of the American trade," it is added, "with other articles, must be lasting monuments of his abilities as a colonial magistrate and financier." In addition to the works before-mentioned, he published several others relating to antiquities, both separately, and in the

Archæologia of the Antiquarian Society, of which he was a member. The Gentleman's Magazine also contains several of his contributions, besides

those already specified; and an anonymous Essay concerning the Nature of Being, and A Treatise on Old Age, has been likewise attributed to him.

RICHARD PRICE.

THIS eminent moral, political, and mathematical writer, was born at Tynton, Glamorganshire, on the 22nd of February, 1723. He was the son of a dissenting minister, and was educated with a view to that profession himself, first at the grammar-school of Neath, and afterwards at two private academies, in Wales, and a third, in London, where the learned Mr. Eames was principal tutor. To this last he was removed by his uncle, in 1740, in which year his father's recent death was succeeded by that of his mother. He was left with a very slender provision, in consequence, it is supposed, of having given his father offence, by differing from him respecting the principles of Calvinism, of which old Mr. Price was a strict follower. His attempts to instil them into the mind of his son produced doubts and inquiries in reply; and finding, one day, the subject of our memoir poring over a volume of Clarke's Sermons, the incensed parent snatched it away, and threw it into the fire. As might be expected, this only had the effect of stimulating the curiosity it was intended to check, and a more ardent course of study and inquiry, on the part of Richard, was the consequence.

On leaving the seminary last-named, where he remained about four years, Mr. Price became domestic chaplain to a gentleman of the name of Streatfield, at Stoke Newington. In this situation he remained nearly thirteen years, in the course of which period, he frequently officiated for Dr. Samuel Chandler, and other eminent dissenting ministers, in London and its neighbourhood. In 1757, he married a Miss Blundel, with whom he settled at Hackney: but, in the following year, removed to Newington Green, as pastor of a congregation there. About the same time, he made his first appearance as an author, in A Review of the prin-

cipal Questions and Difficulties in Morals; particularly those relating to the Original of our Ideas of Virtue, its Nature, Foundation, Reference to the Deity, Obligation, Subject Matter, and Sanctions. In this work, he contends that our perceiving and determining powers, concerning actions, is referrible to the understanding; and not, as Dr. Hutcheson has maintained, to a moral sense; and argues the necessity of adopting his theory, in order to establish the important corollary, that morality is eternal and immutable, not the arbitrary production of any power, human or divine, but equally everlasting and necessary with all truth and reason. It was altogether a very masterly production, and such as to obtain the admiration of the most eminent philosophers of the day.

In 1763, he was chosen afternoon preacher to the congregation in Poor Jewry Street, London; and, about the same time, was elected a fellow of the Royal Society. In 1767, he considerably added to his fame, both as a divine and philosopher, by his Four Dissertations: 1. On Providence; 2. On Prayer; 3. On the Reasons for expecting that Virtuous Men shall meet after Death in a state of Happiness; 4. On the Importance of Christianity, the Nature of Historical Evidence and Miracles. In the last dissertation, he has taken a very masterly and argumentative view of the nature and grounds of the regard due to experience and to the evidence of testimony, in answer to what Mr. Hume has advanced on this subject, in his Essay on Miracles. The whole has been frequently printed, and ranks among the most popular of his works. In 1769, the University of Aberdeen spontaneously created him D.D.; and, in the following year, he was chosen pastor of the congregation at the Gravel-Pit Meeting, Hackney; and, at the

same time, transferred his afternoon services from Jewry Street to Newington Green. In 1771, he published his *Observations on Reversionary Payments; on Schemes for Providing Annuities for Widows, and for Persons in Old Age; on the Method of calculating the Values of Assurances on Lives; and on the National Debt, &c.* The last was written with a view of exposing the ruinous tendency of the numerous societies that were in existence at the time, for the benefit of age and widows. It had the effect of checking the system to a great extent, and became so popular, that, in twelve years, it reached a fourth edition, which the author published in two volumes, with much additional matter. Some of his statements gave rise to much controversy, and those intended to support his hypothesis of the decreasing population of the kingdom, have been proved to be erroneous; but, in other respects, the work is regarded as one of the most complete extant in political arithmetic. In 1772, he published *An Appeal to the Public, on the subject of the National Debt*, which very speedily reached a third impression.

One of his most famous political performances appeared in 1776, entitled *Observations on the Nature of Civil Liberty, the Principles of Government, and the Justice and Policy of the War with America*. It was considered the best work, in exposition of the injurious policy pursued by this country towards America, that had appeared; and, within less than two years, eight editions were printed. The author had the further satisfaction of receiving, from the common-council of London, in testimony of their approbation of his observations, the freedom of the city in a gold box. The work was not, however, without opponents, of whom the chief part deserved no answer; but, as a few seemed to have rather mistaken, than perverted, his sentiments, he thought fit to reply to them, in 1778, under the title of *Additional Observations, &c.*, and, at the same time, he published a general introduction to both pieces, and a supplement. In 1778, appeared *A Free Discussion of the Doctrines of Materialism and Philosophical Necessity*, in a correspondence between Dr. Price and Dr. Priestley; great meta-

physical acuteness and skill were employed on each side of the question, and it is to the honour of the disputants, in a point upon which they held the most opposite views, that both displayed an uncommon complacency and candour to the end of the controversy.

In 1779, Dr. Price wrote an introduction to *The Doctrine of Annuities*, by his nephew, Mr. Morgan, and, in the course of it, addressed some observations to the Society for Equitable Assurance on Lives and Survivorships. Of these, the Society subsequently availed itself, and it was also indebted to the subject of our memoir for a variety of valuable suggestions which he made to it, and particularly a new method of keeping accounts. His next publication was *An Account of the Progress from the Revolution, and the Present State, of Population in England and Wales*, with an appendix, containing remarks on Mr. Eden's account of the population, &c. in his letter to Lord Carlisle. It appeared in 1780; and, on Lord Shelburne's becoming prime minister, our author was consulted by him in the formation of a scheme for discharging the national debt, which was introduced to the house of lords, but abandoned on a change of ministry. An account of it was published by Dr. Price, in 1783, in a treatise, entitled *The State of the Public Debt, &c.*, in which he lays it down as a fundamental principle, that, in paying off debts with any given surplus appropriated to that purpose, their bearing a high, rather than a low, interest is a particular advantage. Dr. Price was also consulted by Mr. Pitt upon the subject of the national debt; and out of three plans, which he submitted for its reduction, that minister adopted the one which formed the foundation of that established by the legislature, in 1786, though no acknowledgment was made of its origin.

In 1784, he published *Observations on the Importance of the American Revolution, and the Means of making it useful to the World*; in which, among other advice, he recommends the Americans to refrain from engaging in foreign commerce. It was diffusely circulated in America, and much read at the time, both there and at home. In 1786, in which year he removed to

Hackney, in consequence of the death of his wife, he published a volume of sermons on the Christian doctrine, as received by the different denominations of Christians, &c. The Semi-Arian doctrine is that adopted by himself; but a spirit of toleration to all sects breathed throughout the volume, in the concluding part of which are some sermons in counteraction to Hume's posthumous dialogues, equally admirable for their Christian temper and masterly arguments. In his discourse on the love of our country, delivered on the 4th of November, 1789, at the meeting-house, in the Old Jewry, to the society for commemorating the revolution in Great Britain, &c. Dr. Price, made some remarks on the French revolution, which procured him many opposers among those opposed to that event. The most able and the most virulent of them was the celebrated Edmund Burke, who, in his *Reflections*, treated our author with ridicule and contempt, and accused him of exulting in the sanguinary outrages of the French populace. Dr. Price made his defence in a preface to an edition of the above discourse, in 1790, which was, upon the whole, satisfactory.

Dr. Price was, for several years, one of the managers of the estates devised to charitable purposes, by Daniel Williams; and during the application of the dissenters to parliament, from 1772 to 1779, for relief from subscription, he was chosen one of their committee. He was one of the few who would not consent to a declaration of faith in the Scriptures, as the means of obtaining their desired object, on the ground of its implying an acknowledgment of the authority of the civil magistrate in matters of conscience. In 1783, the degree of LL.D. was conferred upon him by Yale College, in Connecticut, and he was subsequently elected a fellow of the Philosophical Societies at Philadelphia and Boston. He died, from the effects of a disorder which caused him the most acute suffering, on the 19th of March, 1791; and was followed to the grave by many distinguished public characters, with every testimony of respect and regret.

As a political and moral philosopher, Dr. Price must ever rank among the most candid and perspicuous, as well as

the most distinguished, of his day. In private life, it is impossible to conceive a more amiable character. To almost every one who knew him, his conduct was marked by some particular trait of kindness and generosity. The small portion which his father left him he divided between his two sisters, with the exception of a few pounds to pay the expenses of his journey to London. "As in early life," says a writer in *The Encyclopædia Britannica*, "he was an affectionate and generous brother, in old age he was a loving and attentive husband." His wife, who, for a long time before her death, was almost wholly helpless, found, during the last years of her life, hardly any enjoyment, except in a game of whist; and, though our doctor disliked cards as a waste of time, and never touched them on any other occasion, to amuse her he would sit down every evening to a card-table, and play till it was late, with a cheerfulness and good-humour, which charmed every person who had the happiness of viewing him in that endearing situation.

He suffered himself to be interrupted at all hours by any one who required his assistance or advice, which was frequently sought in matters relating to annuities and life assurances, and for which he would never accept remuneration. He regularly devoted a fifth part of his annual income to charitable purposes, and disposed of it in a manner equally unostentatious and judicious. Unconscious of his own excellences, and almost of his celebrity, he carried about him a modest dignity of manner approaching to humility. His countenance was pleasing and intelligent, his person short and slender, but muscular, and generally marked by a stoop, which had grown upon him from a habit of deep thought. Mrs. Chapone, who has drawn his character, in her *Miscellanies*, under the name of *Simplicius*, concludes with the following sentence: "with a person ungraceful, and with manners unpolished by the world, his behaviour is always proper, easy, and respectable; as free from constraint and servility in the highest company, as from haughtiness and insolence in the lowest. His dignity arises from his humility; and the sweetness, gentleness, and frankness of his manners, from the real

goodness and rectitude of his heart, which is open to inspection, in all the fearlessness of truth, without any need of disguise or ornament."

Besides the works already mentioned,

Dr. Price published several sermons on particular occasions, and contributed a variety of papers to *The Philosophical Transactions*, from the year 1763 to 1786.

ADAM SMITH.

ADAM SMITH, the son of the comptroller of the customs at Kirkaldy, in Scotland, was born there on the 5th of June, 1723, a few months subsequent to his father's decease. When about three years old, he was carried off from his uncle's house by a party of vagrant tinkers, from whom, however, he was soon recovered. He received the rudiments of education at the grammar-school of his native place, where he displayed an extraordinary passion for books, and great powers of memory. He was sent to the University of Glasgow, in 1737; and, in 1740, to Baliol College, Oxford, where he remained seven years. He then resided, for some time, with his mother, but without any fixed plan of life, having abandoned the church of England, for which he had been destined, when placed at Oxford. In 1748, he removed to Edinburgh, and, during that and the following year, read lectures on rhetoric and the belles lettres, under the patronage of Lord Kames. In 1751, he was elected professor of logic in the University of Glasgow; but, in the following year, he was removed to the chair of moral philosophy, which he held thirteen years, and used, it is said, to look back upon that period, as the happiest and most useful one of his life. His lectures, in both these professorships, were of the most masterly kind; but no part of them has been preserved, except what he himself published in his two principal works, the first of which, entitled, *The Theory of Moral Sentiments*, appeared in 1759, and met with general approbation. To this, he afterwards added, *A Dissertation on the Origin of Languages*, and on the Different Genius of those which are Original and Compounded. The reputation which these works acquired him, and his

popularity as a professor, induced Mr. Charles Townshend to engage him, in 1763, to become travelling tutor to the young Duke of Buccleugh, whose mother Mr. Townshend had lately married. This opportunity of extending the ideas he had already formed respecting political economy, was gladly seized by Mr. Smith, who resigned his professorship, and, in 1764, left England, with his pupil, for the continent. Before quitting Glasgow, he called together his former pupils, and returned the fees he had received from each; observing, that, as he had not completely fulfilled his engagement, he was resolved that his class should be taught that year gratis; and, at his departure, he left the remainder of his lectures, to be read for their benefit by one of the upper students.

After remaining abroad three years, in the course of which he became acquainted with Necker, D'Alembert, and other eminent writers, he returned to Scotland, and passed the next ten years of his life in almost uninterrupted retirement, with his mother, at Kirkaldy. How well his time had been employed, during his retreat, he gave a proof, in 1776, by the publication of his celebrated *Inquiry into the Nature and Causes of the Wealth of Nations*, a work recognised, throughout Europe, as the most profound and perspicuous dissertation of the kind that has ever been produced. "His illustrations," says a writer in *The European Magazine*, "are chiefly borrowed from the valuable French collection, *Sur les Arts et Metiers*; but the arrangement is his own; and as he has both carried his doctrines to a greater length, and fortified them with stronger proofs, than any of his predecessors, he deserves the chief praise, or chief blame, of propagating a system, which tends to

confound national wealth with national prosperity." About two years after the publication of this work, he was appointed a commissioner of the customs for Scotland, having passed much of the intermediate period amid the first society in London. In 1778, however, he returned, in consequence of the above appointment, to Edinburgh; and, in 1787, he was chosen lecturer of the University of Glasgow. He was indebted for the situation first mentioned to the influence of the Duke of Buccleugh; and, on his obtaining it, he offered to resign the annuity of £300 per annum, which had been granted him by his noble pupil, who, however, refused to discontinue the allowance. The death of Dr. Smith's mother, in 1784, and that of his cousin, in 1788, contributed, with the infirmities of age, to frustrate his subsequent literary projects; and he died, broken in health and spirits, in July, 1790. A few days before his decease, he gave orders to destroy all his manuscripts, with the exception of some detached essays, which were left to the care of his executors, and were published, in 1795, in one volume, quarto.

Of his intellectual gifts and attainments, of the originality and comprehensiveness of his views, the extent, variety, and correctness of his information, the fertility of his invention, and the ornaments which his rich imagination had borrowed from classical culture, Dr. A. Smith has left behind him lasting monuments. With all his

talents, however, he is acknowledged not to have been fitted for the general commerce of the world, or the business of active life. His habitual abstraction of thought rendered him inattentive to common objects; and he frequently exhibited instances of absence, which have scarcely been surpassed by the fancy of Addison or La Bruyère. It is related of him, that, whilst conducting his patron, Charles Townshend, to see the different manufactures of Glasgow, particularly a flourishing tannery, he stopped on a plank placed across the tanning-pit, to discuss his favourite topic, the division of labour, when he suddenly fell headlong into the nauseous pool; an accident which, for some time, threatened fatal consequences.

Dr. Smith was a man of benevolent disposition and simplicity of character, which, however, was not free from the imputation of infidelity. Among other causes for this, has been assigned his intimacy with Hume; his publication of whose life was accompanied by such remarks on the opinions of the deceased, as made it apparent his own were similar, with respect to revealed religion. Bishop Horne addressed an anonymous letter to him in consequence; and whether this circumstance, observes Dr. Aikin, had any effect in suppressing any further desire to appear in print, can only be conjectured, but he sent nothing afterwards to the press, except some additions to his *Theory of Moral Sentiments*.

ADAM FERGUSON.

THIS eminent writer on moral philosophy, and moral and political science, was born at Logierait, in the Highlands of Perthshire, on the 20th of June, 1723. He was the son of a presbyterian clergyman, and received his education at the grammar-school of Perth, or, rather, under the master of that seminary; and at the University of St. Andrew's, which he entered in the autumn of 1738. He soon obtained a bursary, and took his degree of M. A. in May, 1742, without having added

much to his previous acquirements, in consequence of the indifferent abilities of the university professors, and of the little emulation that existed among the students. Being intended for the church, he was sent to the Divinity Hall at St. Andrew's, in the November of the year last-mentioned; and he afterwards studied theology, for about eighteen months, under Professors Gowdie and Cuming.

In 1745, he was selected by Lord John Murray, colonel of the forty-

second Highland regiment, as his military chaplain, to qualify him for which office he received ordination, on the 2nd of July, 1745, although he had not studied divinity the full period of six years. He remained with the regiment until 1757, in which year he succeeded the celebrated David Hume, as keeper of the Advocates' library, but resigned that office in the following year. In 1759, he was elected professor of natural philosophy in the University of Edinburgh; though we are told, by his biographer, he had not made physical science the principal object of his inquiries, nor, indeed, had he studied it much more than most young men do, in the common course of academical instruction. Five months of preparation, however, enabled him to qualify himself for this office, the duties of which he performed in such a manner, as to render the study of natural philosophy more interesting than it had been commonly considered. About 1762, he founded the society known by the name of The Poker, for the purpose of procuring from government the establishment of a militia in Scotland. To forward its views, he wrote a satirical pamphlet, entitled, *The History of Sister Peg*. His first publication, however, if we except a printed sermon, was *A Defence of the Morality of Stage Plays*, at the time of the literary controversy that took place respecting Home's tragedy of *Douglas*. A number of pamphlets were written on the same side of the question, but Mr. Ferguson's was admitted, by the opposite party, to be "the only piece on that side that was written with any tolerable degree of discretion."

In 1764, he was elected professor of moral philosophy at Edinburgh, and entered on his duties, says his biographer, with a degree of spirit and activity, from which the most splendid results were to be anticipated. His lectures, which drew a numerous and applauding auditory, were delivered, as far as the expression was concerned, extempore; he had previously delineated, and committed to paper, the general plan of his course, but had resolved not to write a system of lectures. About a year after his election to the chair of philosophy, he published his *Essay on the History of Civil*

Society, a work which received the unanimous suffrage of the literary world. In a letter, dated the 10th of March, 1767, Mr. Hume, congratulating our author on its success, says, "I have met with nobody that had read it who did not praise it. Lord Mansfield is very loud to that purpose in his Sunday societies. I heard Lord Chesterfield and Lord Lyttleton express the same sentiments; and, what is above all, Cadell, I am told, is already projecting a second edition of the same quarto size." The style, as well as the matter, was also praised by the poet Gray, who observes, that there are uncommon strains of eloquence in Mr. Ferguson's *Essay*, and not one single idiom of his country in the whole work. Lord Shelburne approved so highly of the publication, that he expressed a desire to patronise the author, and offered to procure him some appropriate appointment at one of the English universities, after having been informed that the government of West Florida, which his lordship had some thoughts of conferring on Ferguson, would not be considered a suitable appointment. None other, however, was proposed; and the professor, shortly after, married, and took a farm in the parish of Currie, where, at a considerable expense, he gratified his taste for agricultural and horticultural pursuits.

In May, 1774, he set out for Geneva, to take charge of Charles, Earl of Chesterfield, whose tutor he had been solicited to become, by the guardians of that young nobleman. The connexion, however, was dissolved in the course of the following year, on which Mr. Ferguson returned to Edinburgh, where, to his astonishment and mortification, he found that the chair of moral philosophy was declared vacant by the town-council, though they had previously appointed, at his desire, a deputy to perform the office. His friends, Dr. Robertson, Blair, and Black, indignantly remonstrated against this proceeding, and applied to the court of session in behalf of Mr. Ferguson, who was, though not without much exertion, reinstated in his office. He appears to have felt and expressed himself strongly on this occasion, and concluded a letter to a friend, having reference to it, with the following pas-

sage: "The fools and knaves are no more than necessary to give others something to do."

Literary and agricultural pursuits continued to occupy the leisure, if it may be so called, of Mr. Ferguson, for many years. The progress of the American war called his attention to the study of politics about 1776, in which year he published some Remarks on a Pamphlet, lately published by Dr. Price, entitled, Observations on the Nature of Civil Liberty, &c. He also communicated his views, from time to time, to Sir William Pulteney, and other members of parliament; and, on the determination of government to send out commissioners to quell the disorders in the colonies, he was appointed secretary to the commission. He was, in consequence, absent from Edinburgh during the session of 1778 and 1779; but his duties were scarcely less efficiently performed by Mr. Dugald Stewart. In 1780, Mr. Ferguson was seized with an attack of apoplexy, which, however, had no permanent effect either upon his bodily or mental faculties. But he now thought it expedient to cease lecturing without the use of notes; and he, therefore, commenced writing out a course of instruction, to be read during the remainder of his incumbency. At the same time, he was busily employed in bringing to a completion his celebrated work, *The History of the Progress and Termination of the Roman Republic*, which appeared, in 1783, in three volumes quarto. This work has been translated into several modern languages, and has been justly described as one, which not only delights, by the clearness of its narrative, and the boldness of its descriptions, but instructs and animates, by profound and masterly delineations of character, as well as by the philosophical precision with which it traces the connexion of events. It is written, continues his biographer, in that tone of high-minded enthusiasm, which, if it can only snatch from oblivion whatever is noble and generous, in the record of human actions, regards the graces of style as objects merely of secondary account, and is chiefly studious of impressing the lessons of wisdom, which may be gathered from the survey of distant ages.

In 1784, Mr. Ferguson resigned the chair of moral philosophy to Mr. Dugald Stewart, and was himself conjoined in the professorship of mathematics with Mr. Playfair, in order to entitle him to retain his professor's salary. He now proceeded to revise the notes of his lectures on ethics and politics, and, in 1792, published them, under the title of *Principles of Moral and Political Science*, in two volumes, quarto. Among the modern writers, those to whose suggestion he appears, in this work, to have been most indebted, are, Shaftesbury, Hutcheson, Montesquieu, and Adam Smith. The work has been blamed for the very partial notice which it offers of the importance of religious principle; it abounds, however, in passages of great beauty on the subject of a future state, and shows an anxiety, on the part of the author, to establish the foundations of natural theology. After its publication, Mr. Ferguson visited the continent, where he was elected a member of the Academy of Berlin, and other learned societies. He passed the winter of 1793 at Rome; and returned to Scotland in the following year, with the intention of spending the remainder of his days in rural retirement. For this purpose, he fixed upon Hallyards, in Manor Water, where he remained fourteen years; but, at the expiration of that period, his sight and hearing having, in a great measure, failed, he removed to St. Andrew's, that he might, more frequently, enjoy the conversation of his friends. Here he gradually declined in all but his intellectual faculties, in the full vigour of which he died, on the 22nd of February, 1816, in the ninety-third year of his age, leaving three sons and three daughters.

The private character of Mr. Ferguson was irreproachable; his manners were easy and elegant, and perfectly those of a man of the world, though by no means unbecoming the dignity of a philosopher. With his intimate friends, he was full of fascinating gaiety and refined humour. If he was impatient of any thing, it was of contradiction; and of assumed superiority, he could rarely forbear testifying his contempt. We have his own authority for suggesting, that he was indebted for his easy and dignified manner, less

to his intercourse with polished society than to his frequent excursions in the wilds of Athol. "If I had not been in the Highlands of Scotland," he says, "I might be of their mind who think the inhabitants of Paris and Versailles, the only polite people in the world. It is truly wonderful to see persons of every age and sex, who never travelled beyond the nearest mountain, possess themselves perfectly, perform acts of kindness with an aspect of dignity, and a perfect discernment of what is proper to oblige. This is seldom to be seen in our cities, or in our capital; but a person among the mountains, who thinks himself nobly born, considers courtesy as the test of his rank. He never saw a

superior, and does not know what it is to be embarrassed. He has an ingenuous deference for those who have seen more of the world than himself; but never saw the neglect of others assumed as a mark of superiority."

In addition to the works before mentioned, Mr. Ferguson published a pamphlet on the Militia; Analysis of Lectures on Mechanics; Analysis of Pneumatics and Moral Philosophy; a biographical account of Dr. Black, and Institutes of Moral Philosophy. This last went through three editions in the author's life-time, and has been translated into French, German, and Russian, and used as a test book in several foreign universities.

JOHN MILLAR.

JOHN MILLAR was born in the parish of Shotts, Lanarkshire, of which place his father was minister, in 1735. He received his education at the grammar-school of Hamilton and the University of Glasgow, whither he removed in 1746. He was at first destined for the church, but his inquiring mind having led him to doubt the propriety of subscription to articles of faith, he renounced the church for the bar. On the termination of his studies at the university, where he had acquired the esteem of Dr. Adam Smith and the other professors, he entered the family of Lord Kames, as tutor to his son, and derived much improvement from his intercourse with that eminent lawyer. About the same time, he became acquainted with the celebrated David Hume, in whose metaphysical opinions he coincided, though differing from him in his political principles. Hume entertained so much regard for the subject of our memoir, that he intrusted to him the education of his nephew.

In 1760, Mr. Millar passed advocate, and had not long commenced practising, before he was considered one of the most rising young lawyers at the bar. Having, however, no pecuniary resources of his own, and being about to marry, he gave up all his prospects of ambition, for the acceptance of the

professorship of law at Glasgow, to which he was appointed in 1761. His lectures at the university soon procured an unusual accession of students; the number of whom, from only four or five, his reputation, in a few years, increased to no less than forty. The course which he delivered upon government were particularly popular. He adopted the rule established by his predecessor, of lecturing in English, instead of Latin, spoke extemporaneously, and at the conclusion of his discourses, explained the difficulties or objections proposed by his pupils, in a free conversation. His proper business was to comment upon the institutions and precedents of Justinian, to which he subjoined a course of lectures on jurisprudence, and employed thrice a week in lectures on government, and twice a week upon the law of Scotland. In a more private way, he was equally distinguished for the zeal, and celebrated for the success, with which he instructed his private pupils, of whom he had a number in his own house. On the formation of the Glasgow Literary Society, he became one of its principal members, and, at their meetings, was a frequent antagonist of the eminent metaphysician, Dr. Reid.

In 1771, our author first made himself known as such, by the publication

of a treatise on the Origin of the Distinction of Ranks, being a view of the changes produced on the several relations of society, by the gradual progress of civilization and improvement. It was received with applause both at home and abroad, went through several editions, and was translated into French. In 1787, appeared his Historical View of the English Government, from the settlement of the Saxons in Britain, to the accession of the House of Stuart. This work displays much research into the remote period of the British government, and contains many admirable political disquisitions, which, though too profound to be popular, have received the commendations of all the most distinguished writers. The style has been also highly praised, and his biographer, Mr. Craig, observes, "perhaps it would be impossible to find a sentence which can require a second perusal to be distinctly understood."

Mr. Millar was a warm supporter of the Whigs, and it was, probably, says Dr. Aikin, in consequence of his jealousy of authority, that, in the limited degree in which he still followed the profession of an advocate, he made it

a constant practice to appear at the circuits as counsel for criminals. On these occasions, few pleaders, it is said, surpassed him in the acuteness with which he examined evidence, and the force with which he addressed the feelings of juries. He took an active part in all meetings for the abolition of the slave trade, and incurred much odium by his avowed approbation of the French revolution. The summer of the last years of his life were passed at a small farm called Whitemoss, and subsequently at a seat called Millheugh, where he devoted himself to literary and rural pursuits. He died of a violent pleuritic attack, in May, 1801. He left a large family, and several manuscripts, from which in 1803, were printed, in two volumes, his posthumous works.

The habitual character of Mr. Millar has been thus summed up by one who widely differed from him: "no little ideas of private interest, no narrow views of advantage or emolument, sunk him to the level of party politicians; but firm, resolute, and decided, he was, from first to last, the enlightened and manly defender of what he conceived to be the rights and liberties of mankind."

JOHN CARTWRIGHT.

JOHN CARTWRIGHT, the third son of William Cartwright, Esq. of Marnham, Nottinghamshire, was born there on the 28th of September, 1740. At the age of five, he was sent to the grammar-school of Newark, and afterwards to Heath academy, in Yorkshire; but, owing to the inefficiency of his instructors, he made but little progress at either. His vacations, and a considerable portion of his childhood, were spent under the roof of John, Viscount Tyrconnel, who had married his father's sister, and was his godfather. This somewhat eccentric nobleman was a Whig of the old school, and from him the subject of our memoir would seem to have imbibed his political principles. On his leaving Heath school, it was the wish of his relations that he should be bred up to agricultural pursuits, in order

that he might assist in the management of the family estate; "but under a contemplative exterior," says his neice, "a desire for more active employment was springing up in his mind; and as Europe was at that time filled with the glory of the great Frederick, who was raising to the rank of an independent nation an insignificant province of the German empire, he was seized with a desire of joining Frederick's army, as a volunteer." He accordingly left his house privately with this intention, but was overtaken, at Stamford, by his father's steward, and persuaded to return; though a writer in the *Biographie Contemporains*, has positively asserted, that he served several years in the King of Prussia's army. The navy being at length fixed upon for him as a profession, he joined, in the summer of 1758, the Essex, commanded by Captain

Walter Stirling; and, about a month after, was at the taking of Cherbourg. He was next removed into Lord Howe's ship, the *Magnanime*; and, during Sir Edward Hawke's engagement with the French admiral, *Conflans*, on the 20th of November, 1759, he commanded four lower deck guns and twenty-six men, of whom thirteen were killed by his side, he himself escaping with only a slight graze from a splinter. In 1762, he was appointed lieutenant on board the *Wasp*, employed in cruising in the Bay of Biscay; and, whilst holding that rank, from 1763 till the 14th of May, 1766, he had the command, first, of the *Spy*, and, afterwards, of the *Sherbourne* cutter. In the latter year, he was made first-lieutenant of the *Guernsey*, on the Newfoundland station, where he officiated as deputy-surrogate within the districts of Trinity and Conception Bays; and, subsequently, a deputy-commissary to the vice-admiralty court. In the February of 1769, he was appointed to the *Antelope*; and, in the following year, sailed for England. Here he joined Lord Howe's ship, the *Queen*, which being ordered to Spithead, as guard-ship, Mr. Cartwright took the opportunity of visiting his home. During this period of leisure, he employed himself in writing a pamphlet *On the Rights and Interests of Fishing Companies*, which is said to have supplied the Honourable Daines Barrington with matter for his work on the possibility of approaching the north pole. In 1772, he drew up a plan for the perpetual supply of oak for the British navy, of which many connected with the government approved, and the late Bishop Douglas is said to have observed, "We are not honest enough for such plans as these."

On his first launching into politics, he seems to have had some dread of the consequences; for he says in a letter to Burke, dated August, 1774, "My *Letters on American Independence* are now in the press. As a republication of them," he adds, "may possibly be displeasing to government, I do not wish, at present, to be known as their author. I am not afraid of the law, but should be glad of advancement in my profession." He, however, subsequently, avowed himself the author, in a letter to Lord Howe, declining, from

principle, that nobleman's invitation to accept a command, under him, against the Americans. It appears, also, that he might have obtained a command in the army of the United States; but, though he wished well to American independence, he refused to bear arms against his own country. This conduct procured him some popularity in England, with those who were favourably disposed to the colonists; and, in July, 1776, two years previous to which he had been appointed a major in the Nottinghamshire militia, he was presented with the freedom of the town of Nottingham. In this year, he wrote his first production on parliamentary reform, which, with the exception of some pamphlets by Earl Stanhope, is said to be the earliest work on the subject. It was entitled, *Take your Choice*; and, to a second edition of it he added, *The Legislative Rights of the Commonalty Vindicated*; in which he advocates equal representation as a right, and annual parliaments as a security for the preservation of that right. This, probably, was the origin of the Radical reformer; and he seems to have followed his principles with an unexampled tenacity. On the 2nd of April, 1777, he presented to the king an address, recommending peace with America, and proposing the union he had before suggested in his *Letters on American Independence*.

In 1778, he made an unsuccessful attempt for the representation of Nottinghamshire; and, in 1779, he was actively employed in his military capacity, his regiment being encamped at South Sea Common, when the British fleet retreated into harbour before the combined fleets of France and Spain. Upon the spur of that occasion, he is said to have formed a plan of defence, uniting naval and military operations, which had the unqualified approbation of both the Duke of Richmond and General Debbeig. In the spring of 1780, he co-operated with several noblemen and literary men of eminence, in the formation of a society for constitutional information, and was employed to draw up their declaration of rights; on the publication of which, Sir William Jones said it ought to be written in letters of gold. The major used also to take great pleasure in relating that the immortal

Chatham, in the presence of General Oglethorpe, emphatically exclaimed, on perusing it, "Ay, this is right; this is very right!" It was followed by *The People's Barrier against undue Influence and Corruption*; and, shortly afterwards, he married Anne Katherine, eldest daughter of Samuel Dashwood, Esq. of Well Vale, in Lincolnshire. In 1781, he corresponded with the deputies of the famous London Convention, on the inequality of the representation; and, in the same year, submitted a plan to Lord Howe, for raising the Royal George, which was approved, but never acted on.

In 1783, he was in close correspondence with Mr. Pitt, respecting reform; and, during the same year, he obtained a meeting of the county of Nottingham, and published *A Nottinghamshire Farmer's Address to his Brother Freeholders*. In 1786, he became acquainted with Mr. Wilberforce, with whom, Mr. Clarkson, &c. he, in 1787, took a zealous part in furtherance of the abolition of the slave trade. In the midst of his political pursuits, he paid much attention to agriculture; and, having removed to a large estate, at Brotherloft, near Boston, in Lincolnshire, he cultivated his land in such a manner as to obtain a favourable mention by Mr. Young, in his *Annals of Agriculture*. In 1789, he was offered the government interest in his favour, as candidate for the representation of East Retford, but his declaration, that "he had no political gratitude," caused a withdrawal of the proffered patronage. As might be expected, the French revolution called forth a public expression of his sentiments in its favour, and subsequently led to his dismissal from his regiment, on which occasion he addressed a letter of remonstrance to the Duke of Newcastle, the lord-lieutenant of the county. He also incurred some danger by taking an active part in the formation of some of the popular societies, instituted at the period preceding Horne Tooke's trial, on which he gave evidence, that went far to compromise his own safety. In 1795, he published his *Commonwealth in Danger*, in which he advocated the necessity of vote by ballot, in the same zealous manner as he had previously done universal suffrage and

annual parliaments. This work was written in answer to the celebrated Arthur Young's *Example of France, a Warning Voice to Britain*; which the major declared "the most dishonest of all the books he had ever read." In 1796, he wrote *The Constitutional Defence of England, Internal and External*, addressed to the Freeholders of the County of Lincoln; by some of whom he was invited, but declined, to stand for Boston. In 1797, he published his *Appeal, or the English Constitution*, which was very popular, and soon reached a second edition.

During the scarcity of 1800, hearing that the people in Sheffield had threatened to rise and seize all the grain in hand, he rode post, from Nottingham, to that place; and, finding a party of the irritated people in a barn, he passed the whole night with them, and succeeded in persuading them to return to their homes. In the same year, also, he drew up his ideas upon the construction of a temple of naval celebration, then agitated by the country, and which the late president of the Royal Academy is said to have declared, "would immortalize the name of its author." The succeeding ten years of his life he employed in one unceasing struggle for parliamentary reform; devoting, almost daily, in some way or other, his mental and personal exertions to the cause. During 1812 and 1813, he made a tour of some parts of Leicestershire, Warwickshire, Yorkshire, &c. for the purpose of propagating his principles on the subject, in consequence of which, he obtained the epithet of the "Itinerant Apostle." During his progress, he was arrested and taken before a magistrate, at Huddersfield; by whom, he says, he was dismissed, after admitting, "that petitions to the house of commons were found in my possession." These were petitions for reform, of which he appears to have procured, in the face of much opposition, not less than two hundred and ninety-two; signed, altogether, by about two hundred thousand persons. He was equally successful during a tour in Scotland; and his efforts in this and other ways, in the cause of radicalism, are said to have excited those popular commotions, which produced, for awhile, the suspension of the habeas

corpus act. Mr. Canning was one of those who feared, whilst affecting to despise him; and in the same brutal spirit with which he spoke of "the revered and ruptured Ogden," disgraced himself by designating Major Cartwright as "the old heart in London, from which the veins of sedition in the country were supplied."

In April, 1819, he made an unsuccessful attempt for the representation of Westminster; and, in the same year, took an active part in the election of Sir Charles Wolseley to parliament, as member for Birmingham; by way, as he termed it, "of sending a petition in form of a living man, instead of one on paper or parchment." He subsequently took such a share in the discussions which followed the Manchester riots, as led to his indictment, with others, for conspiracy. He was found guilty, and, being brought up for judgment, on the 1st of June, 1821, was sentenced to pay a fine of £100, when he produced, in court, a large canvass bag, out of which he slowly and deliberately counted £100 in gold, observing that he believed "they were all good sovereigns." He was one of Queen Caroline's most zealous defenders; espoused the cause of the Greeks, in a pamphlet; and entertained, at his own house, the wives of the two Spanish generals, Quiroga and Riego. In 1823, he published *The Constitution Produced and Illustrated*; a surprising work for a man of eighty-four; and, about the same time, he caused several thousand medals to be struck, at Birmingham, illustrative of what he considered the five elements of the genuine polity of England. The execution of Riego, in the latter end of this year, affected him deeply; he circulated a handbill through London, calling upon the friends of liberty to wear mourning in honour of him; and endeavoured to raise a public subscription for a monument to his memory, according to a design of his own, which was refused admittance to the exhibition at Somerset House, solely on account of the subject. The major's health now began seriously to decline; and after trying, without benefit, the air of Hampstead, he died at his house, in Burton Crescent, on the 23rd of September, 1824; five days before his

eighty-fifth birth-day. He was buried at Finchley; but one mourning coach following him to the grave, according to his desire.

"Of his personal appearance, in latter life," says his niece, "an idea may be formed from the portrait at the head of the first volume of his memoirs, engraved by Henry Meyer. It would be difficult, however, for any person who never saw him, to imagine the calm but dignified expression, the deep thought, and habitual benignity of his countenance; still more impossible would it be to paint him, as he appeared, when any instance of cruelty and oppression, or of treachery to the sacred cause of freedom, roused his indignation, and called forth the lightning of his eyes." In stature he was about five feet ten inches, his figure was finely proportioned, his features regular, and the form and colour of his eye is described, by his niece, as "most beautiful." The same authority tells us, that he never changed the make of his clothes to suit the fashions of the day; that he was dignified and graceful in his deportment, and had so much the air and manners of a gentleman, that a young lady once remarked, "If I had seen Major Cartwright begging, and in rags, I must instinctively have curtsied to him." In the early part of his life, field sports were his favourite amusements, and he took active exercise to the last. During winter and summer, he never rose later than six, and frequently at an earlier hour, when he would light his own fire. He made a rule of never denying himself either to friends or strangers at home, and observed equal courtesy in his epistolary intercourse; so that Cobbett said of him, in the thirty-third volume of his *Register*, "he was, of all men, the most accessible, and answered a hundred letters in a week, with the punctuality of a counting-house, by way of episode to his other labours." Hazlitt, in his essay on the subject, has classed the major among "people with one idea;" but, so far from this being the case, he appears to have understood both land and naval architecture, agriculture, and military tactics, and to have given some proofs of his skill in each. "Hazlitt, however," said a foreigner, on reading the above essay, "is perfectly right,

Major Cartwright having certainly one idea which engrossed him, but in which were comprehended all the best interests of mankind." But whatever might have been the contractedness of his mind, his heart took in all the sympathies of human nature; and we have seldom perused a more pleasing anecdote than that which records him to have been found, by Lady Strachan, on his first visit to her house, playing at bears with her children. In the course of his life he saved, by his own personal exertion, no less than four individuals from drowning; and such was his abhorrence even of insensibility of heart, that he dismissed his servant for going to see an execution; observing "that he could not live, with pleasure, under the same roof with any one who could have pleasure in seeing his fellow-creatures put to death." Upon the whole, a man of more unblemished character, private worth, and public consistency, has seldom appeared; and his bitterest enemies have found nothing to accuse him of, except that patriotic zeal, stigmatized as "political frenzy."

His numerous writings may not, per-

haps, display the literary facility which marks the more refined, but less candid, productions of some authors; but they show a manly and straightforward way of thinking, which there is no mistaking, and which bears the self-evident stamp of an honest, vigorous, and independent mind. They have been eulogised by some of our first writers; and Cobbett (no flatterer) called them the production of a man "having a mind which it was impossible to bewilder, and a heart of such integrity that nothing could shake." The celebrated Gilbert Wakefield, speaking of the major's *Constitution Produced and Illustrated*, says, "it will alone hand his name to posterity, with their applause and gratitude. It is, in my estimation, his 'last best work,' and proves, to mathematical demonstration, the soundness of his intellect, and the accuracy of his judgment." It is, at all events, some proof of the justness of his views, that many of them, visionary and republican, as they once used to be termed, have been adopted, and that great part of the nation have already begun to talk of adopting them in their fullest extent.

JEREMY BENTHAM.

THIS celebrated philosophical writer on legislation, and political and domestic economy, is brother of the late Russian general, Sir Samuel Bentham, and son of an attorney, in Red Lion Street, Houndsditch, where he was born, on the 15th of February, 1747-8. He was, says his friend and biographer, Dr. Southwood Smith, a precocious child; at the age of five, he had read Rapin's History of England, acquired a knowledge of musical notes, and played on the violin. Such too was the contemplative turn of his mind, and the clearness and accuracy with which he observed everything that came under his notice, that he had, at this time, acquired the name of "the philosopher," amongst the members of his family. He had read *Télémaque*, in French, at the age of seven; and, at eight, was placed at Westminster

School, where he soon became distinguished. He was admitted, in his fourteenth year, of Queen's College, Oxford; where he is said to have engaged in public disputations in the common-hall, and excited, by the acuteness of his observations, the precision of his terms, and the logical correctness of his inductions, the surprise and admiration of all who heard him. At sixteen, he proceeded B.A.; and, at twenty, M.A.; being the youngest graduate who, at that time, (1767,) had been known at either of the universities.

Being destined for the legal profession, he attended the celebrated Vinerian lectures of Sir William Blackstone, having previously become a student of Lincoln's Inn. "By the command of a father," he says, in his *Indications* respecting Lord Eldon,

"I entered into the profession; and, in the year 1772, or thereabouts, was called to the bar." He then practised, for awhile, in the courts of equity, and acquired some reputation by the ability he there displayed. Some abuses, however, with which he became acquainted in the office of the masters in Chancery, soon disgusted him with his profession, and he obtained his father's permission to abandon it. "I found it," he observes, "more to my taste to endeavour to put an end to these abuses, than to profit by them." His first printed work appeared in 1776, under the title of *A Fragment on Government*, professing to be an examination of Blackstone's Commentaries on that head; in 1778, he published his *View of the Hand Labour Bill*; and, in 1780, appeared his *Principles of Morals and Legislation*. In 1785, he went to Paris, for the third time; and afterwards, by way of Italy, Greece, and Turkey, on a visit to his brother, at Crechoff, in Russia; where he is said to have written his treatise on *The Usury Laws*. In 1787, was published his *Defence of Usury*, shewing the impolicy of restraints laid on pecuniary bargains; a work described by a writer in *The Edinburgh Review*, as "unanswered and unanswerable; and not less admirably reasoned than happily expressed." In 1789, appeared his *Introduction to the Principles of Morals and Legislature*; and, in the following year, having conceived the idea of making convicts useful, he made that design public in *The Panopticon, or Inspection-House*, in two volumes, octavo, in which he developed the plan that has since been partially adopted in the Penitentiary, at Millbank.

The death of his father, in 1792, put Mr. Bentham in possession of a fortune, which enabled him to bestow exclusive attention to his favourite subjects; and, in that year, he printed his *Truth versus Ashurst, &c.*; and, in 1795, *Supply without Burthen, or Escheat vice Taxation*; to which he prefixed his *Protest against Law Taxes*. The great work, however, by which his name became celebrated throughout Europe, was fated to appear in a foreign language. It was published in French, at Paris, in three volumes, octavo, in the year 1802, under the title of *Traité*

de Legislation Civile; having been edited and translated into that language by the late M. Etienne Dumont, a Swiss gentleman of considerable learning, talents, and notoriety. A copy of this work, it is said, having been soon after presented to Buonaparte, by Monsieur (now Prince) Talleyrand, the emperor pronounced a high eulogium upon it, and declared it "*Une œuvre de génie.*" His next works were, *A Plea for the Constitution*; *Scots Reform Considered*, with respect to the Regulations of the Courts of Justice; and, in 1812, another of his works, in two volumes, octavo, was translated into French, and published in Paris, by M. Etienne Dumont, under the title of *Théorie des Peines et des Recompenses*. This was followed by a tract *On the Law of Evidence*; *Swear not at All*; *Table of Springs of Action*; and *Chrestomathia*; Part 1; *Explanatory of a proposed School for the Extension of the New System of Instruction to the higher Branches of Learning*, 1816. Part 2, being an *Essay on Nomenclature and Classification*; including a critical examination of the *Encyclopædical Table of Lord Bacon*, 1817.

In the year last-mentioned, he published his *Plan of Parliamentary Reform*, in which he has enlisted heartily in the cause of universal suffrage, but in a manner to make few converts. He next published, in succession, *Papers relative to Codification*, and his *Church of Englandism*; which latter brought down upon him no small share of odium, from the free manner in which the subject was handled. From 1819 to 1827, several productions of his pen continued to appear at intervals; and, in the latter year, Mr. Mill published, from the manuscripts of Jeremy Bentham, *The Rationale of Judicial Evidence*, specially applied to English Practice, in five thick volumes, octavo.

Few persons have excited more general regard by their virtues, or more solid fame by their writings, than Mr. Bentham. He is, perhaps, less appreciated in his own country than abroad; yet the day is not probably far distant, when he will be mentioned with the same admiration in England as he is now in France. To his writings, though, in a great measure, their opera-

tion has been unseen, may be attributed that extensive and still extending change in the character of reforming opinions, which has led to the enlightened views now taken of constitutional questions, and to the consequent practical effects. A writer in *The New Monthly Magazine* has not unaptly remarked, that "a knowledge of his works is a key which unlocks all the mysteries of social and political government." The excellence and hospitality of his private character has been experienced and attested by some of the most eminent men of the present century. "If," says the celebrated Brissot, in 1793, "the reader has ever endeavoured to picture in his imagination those rare men whom Heaven sends upon the earth to console mankind for their sufferings, and who, under the imperfections of the human form, conceal the brightness of an ethereal nature,—such men, for example, as Howard or Benezet,—he may perhaps conceive some idea of my friend Bentham. Candour in the countenance, mildness in the look, serenity upon the brow, calmness in the language, coolness in the movements, imperturbability united with the keenest feelings; such are his qualities." He is an excellent linguist; and is said to have devoted twelve hours a day sometimes to study, but seldom less than eight or ten. He has never been married; and some have gone so far as to say that his physical passions never permitted him to be in love. Major Parry, in his *Last Days of Lord Byron*, gives the following description of Mr. Bentham's appearance, on a visit which he paid to him. "His appearance," says the major, "struck me forcibly. His white, thin locks, cut straight in the fashion of the Quakers, and hanging, or rather floating, on his shoulders; his garments something of their colour and cut; and his frame rather square and muscular, with no exuberance of flesh, made up a singular-looking, and not inelegant, old man. He welcomed me with a few hurried words, but without any ceremony, and then conducted me into several rooms, to shew me his ammunition and materiel of war. One very large room was nearly filled with books; and another with unbound works, which, I understood, were the

philosopher's own composition. The former, he said, furnished supplies." The major then gives a ludicrous account of his habit of running in the streets, and his fears lest he, the major, should be taken for a mad doctor, the attendant amanuensis for his assistant, and Mr. Bentham for his patient, just broke loose from his keepers. "He exulted," it is said, "in his activity; and inquired particularly if I had ever seen a man so active at his time of life. I could not answer 'No!'" says the major, "while I was almost breathless with the exertion of following him through the crowded streets." "Emperors," says the major, "have sought to do him honour; but he was too wise to encourage their advances beyond what was good for mankind. The Emperor Alexander, who was afraid of his legislation, sent him a diamond ring, which the philosopher, to his immortal honour, returned, (saying, or something to that effect) that his object was not to receive rings from princes, but to do good to the world." Besides the works already named, he is the author of numerous productions, both in French and English; and is a considerable shareholder in the property of the celebrated *Westminster Review*, to the pages of which he has largely contributed, as well as to those of *Young's Annals of Agriculture*. His first writings are said to have appeared in letters to a newspaper, on the affairs of Europe, and to have produced an answer from George the Third, in *The Hague Journal*, which was replied to with such force and ability, that the king never forgot it. When the bill for the establishment of a panopticon prison had passed both houses of parliament, the king, on taking the pen to sign it, asked who it was that had undertaken this scheme: "Mr. Bentham, of Lincoln's Inn," was the reply; when his majesty, exclaiming, "Bentham!" put down his pen, and never gave his assent.

The chief fault of Mr. Bentham's style is its obscurity, and yet no man thinks with more simplicity; his ideas presented themselves to him without labour, and he was probably more solicitous about the expression of them, than the manner in which they should be expressed.

WILLIAM COBBETT.

WILLIAM COBBETT, the son of a small farmer, who resided in the neighbourhood of Farnham, in Surrey, was born there on the 9th of March, 1766, and spent his boyhood in the labours of the field. His father, it is said, taught him and his brothers to read and write, and gave them a tolerable knowledge of arithmetic. About the autumn of 1782, being on a visit to a relation who lived near Portsmouth, he endeavoured to get taken on board a ship as a sailor; but the captain to whom he applied, suspecting he had not the authority of his parents, refused to receive him. He had, however, acquired a spirit for rambling, which was not to be checked, and, instead of returning home, went to London, and engaged himself, as copying clerk, to an attorney, in Gray's Inn. After about eight or nine months, he found this occupation irksome enough to induce him to proceed to Chatham, where he enlisted in a regiment bound for Nova Scotia. Before starting, however, he remained at Chatham a year, during which he learnt by heart Lowth's grammar, acquired a considerable addition of knowledge on various other subjects, and, by his good conduct, rose to the rank of corporal.

Having reached Nova Scotia, he proceeded with his regiment to New Brunswick, where he staid six years; and, notwithstanding his adherence to study, performed his military duties with such regularity, that he was advanced to the rank of serjeant-major. At this time, it was his constant habit, as he himself says, to rise about four o'clock in the morning, and, having dressed himself ready for parade, with his sword lying before him on his table, ready to be buckled on, he pursued his studies till the sound of the trumpet warned him to the ground; and thus laid the foundation of that knowledge by which he acquired such notoriety in after life. In the winter of 1791, his regiment was relieved, and he returned to England, where, on his own solicitation, he obtained his discharge, which

was accompanied with testimonials signed by the celebrated Lord Edward Fitzgerald. He married early in the following year; and having, while in New Brunswick, witnessed the most barefaced speculation, determined to bring the offenders to punishment, with which view he demanded a court-martial on them. Finding, however, that every obstacle was purposely thrown in his way, he abandoned his design; and on this circumstance, says his biographer, in *Public Characters*, "the grossest calumnies have been raised against him." In March, 1792, he went to France, for the purpose of perfecting himself in a knowledge of the language of that country; and from thence, in the following October, he passed over to New York, in America; from whence he travelled to Philadelphia. Here he opened a bookseller's shop, commenced author, under the name of Peter Porcupine, and at once made a display of those extraordinary powers of style and intellect that have rendered his name so celebrated. His pen was chiefly directed against the attacks made upon England by the applauders of the French revolution; and, among others, he lashed Dr. Rush with such severity, that an action was brought against him for libel, and a verdict found in the doctor's favour for five thousand dollars, as damages. In 1800, he returned to England, and commenced bookseller in Pall Mall; published his works in twelve volumes, for which he obtained an immense number of subscribers; and established a daily newspaper, designated *The Porcupine*, which he soon, however, discontinued. He then set on foot his famous *Political Register*, in which he commenced by attacking the Addington administration with the utmost energy and effect. He denounced the treaty of Amiens as dangerous and disgraceful; and refusing, in consequence, to illuminate his house in celebration of the event, it was furiously attacked by the mob. The sale of his *Register*, however, became so extensive, that its

proceeds enabled him, not only to assist many of his poorer relations, but also to purchase a considerable estate at Botley, in Hampshire, where he then fixed his residence, and engaged in agricultural pursuits.

In 1809, he took a conspicuous part in the discussion of the desperate financial shifts to which, says Colonel Napier, in the third volume of his *History of the War in the Peninsula*, ministers then resorted; not perceiving the ruin attending a full payment, in coin of sterling value, of debts contracted in a depreciated paper currency. The celebrated writer, William Cobbett, he adds, "did not fail, however, to point out this very clearly; and subsequent experience has confirmed his views." Ministers finding the subject of our memoir a continual thorn in their sides, sought with impatience an opportunity of crushing him; and, in 1810, an opportunity occurred which suited their purpose. In that year, part of a German regiment having been employed in flogging some of the local militia at Ely, Cobbett denounced the proceeding, in a tone that enabled government to procure a criminal information, upon which he was prosecuted for a libel, sentenced to two years' imprisonment in Newgate, and to pay a fine of £1,000. Although, says his biographer, in *The Encyclopædia Americana*, the fine was paid by a subscription among his friends, he subsequently petitioned the king to restore him the fine. During his confinement, he continued to write with his wonted spirit and perseverance, one of the chief objects of his attack being the bank paper system. In 1816, he changed his *Register* into a twopenny pamphlet, when the sale is said to have risen to the unprecedented number of one hundred thousand, whilst the ministers smarted severely under what they affected to despise as Twopenny Trash. To put a stop to it, however, they procured the passing of the famous six-acts; through fear of the operation of which, Cobbett paid another visit to America, in 1817. He still, however, continued to publish his *Register* at intervals; and, on his return to England, in 1819, took a very active part on the side of the late Queen Caroline; and made an unsuccessful attempt to

procure his return to parliament for Coventry. He also added to his notoriety, in consequence of his having brought over from America the bones of, as he had denounced him in 1797, the "infamous Tom Paine." This created a schism between himself and *The Times Newspaper*, which has never been allayed.

He now took a farm at Kensington; and, renewing his attention to agriculture, attempted to grow several plants and trees indigenous to America, and to introduce into British domestic economy Indian corn, as a staple commodity. To further his views, he published a *Treatise on Cobbett's Corn*; printed a number of his *Register* upon paper made from the husks; and established depôts for the sale of flour and bread made from corn of his own growth. The project, however, failed; and, not finding his agricultural notions likely to become either so popular or so profitable as his political, resigned his farm. In 1829, he published his *Advice to Young Men and Women*; and, about the same period, delivered, at the Mechanics' Institution, and, afterwards, in various towns of England, a course of lectures on political economy, by which he gained considerable profit and applause. In 1825, appeared one of his most popular works, *The History of the Protestant Reformation in England and Ireland*, which was translated into French and Italian, in consequence of its apparent bias in favour of the papal system. His next publications were, *The Emigrants' Guide, in Ten Letters, addressed to the Tax-payers of England*; *Cobbett's Poor Man's Friend*; an *Address to the Journeymen and Labourers of England and Wales, Scotland and Ireland, on the Causes of their present Miseries*; *Cottage Economy*; and *Village Sermons*. He is also the author of *A Grammar to teach Frenchmen the English Language*, which is the standard book in French schools; *Marten's Law of Nations*, translated from the French; *English Grammar, in Letters to his Son*; *A Year's Residence in America*, and twenty volumes of *Parliamentary Debates*.

As a writer, Cobbett is among the most forcible and original this country has produced. His views are, perhaps,

more searching than profound; but no one demonstrates a proposition with more powerful simplicity. Despising the elegancies, and sometimes the proprieties, of language, he nevertheless wields his pen with all the might of a giant's club, and all the keenness of a Damascus blade. When he is vituperative, it may be compared to the effect of a plough or a harrow: he lacerates without mercy, and wounds with all the roughness and indifference of those instruments. One of his most powerful and favourite weapons of speech is repetition: what in others would become tautology, is in him but the acquisition of strength. By one authority he has been called the sledge-hammer writer; and Mr. Hazlitt compares his pen to a flail, with which,

besides beating all around him, he deals himself an occasional blow. There is, however, much to be disgusted with in his style; and a revolution in the feelings, as well as the tastes, of human nature must take place, before posterity will excuse the coarseness of his phrases, when he writes under the impulse of strongly excited feelings. His works have unquestionably done more to open the eyes of the poorer classes of this country to their political condition, than any previous or subsequent publications; and many beneficial measures have, in consequence, been wrung from government.

In private life, he is said to be estimable, though the coarse spirit of his writings becomes occasionally visible in his conduct.

ROBERT OWEN.

ROBERT OWEN was born at Newtown, Montgomeryshire, in the year 1771. We are unacquainted with the calling of his father, or where his son was educated. He received, probably, no further instruction than was necessary to fit him for a mercantile life, which he commenced at Stamford, in Lincolnshire, after he had been a short time in London. On his return to the metropolis, he entered the establishment of Messrs. Flint and Palmer, of the Borough; went from thence to Manchester; and, turning his attention to cotton-machinery, engaged in that business, first on his own account, and afterwards as superintendent of Mr. Drinkwater's establishment at Manchester, and at Northwich, in Cheshire, in which occupation he remained three or four years.

He then became a partner with Messrs. Moulson and Scarth, of Manchester, in a cotton-spinning business; built the Charlton Mills, and commenced a new firm in partnership with Messrs. Borrodaile and Atkinson, of London, and Messrs. Barton and Co., of Manchester. In conjunction with these gentlemen, he subsequently purchased the mills and establishment of Mr. Dale, at New Lanark, whose

daughter became the wife of the subject of our memoir on the 30th of September, 1799. On a dissolution of partnership taking place, the whole property of the firm, which comprehended the entire village of New Lanark, was put up to sale, and purchased by Mr. Owen, on behalf of himself, Mr. Walker, Mr. Jeremy Bentham, Mr. William Allen, Mr. Joseph Fox, and Mr. Joseph Forster, who held among them thirteen shares. Mr. Owen retained five; and, besides the profits arising from them, was appointed superintendent of the establishment, with a salary of £1,000 per annum. He immediately set about modelling a plan for the government of the community thus brought under his control, which amounted in number to about two thousand five hundred persons. His grand doctrine is, that the character of individuals is formed exclusively by the circumstances which surround them; and that, consequently, by improving the latter, the former, both morally and intellectually, will be improved in proportion. How far his principles will bear the investigation he has invited, we shall not now discuss; but none can doubt the benevolence, though they may suspect the practicability, of his views. Of his settlement at New

Lanark, M. Julien, the editor of *The Revue Encyclopedique*, gives a very favourable account, in a narrative of his tour through England, from which a short extract may not be uninteresting:—"The houses of the colony," says M. St. Julien, "are of a simple, but elegant structure; some contain a number of chambers, or small separate apartments, for one or two workmen, or for a family; others, in their upper stories, have magazines of provisions of every description; and the lower parts are shops, open certain hours of the day, where each workman or family may obtain credit till it reaches the amount of the sum due for a month's labour; and, in case of the birth of a child, illness, &c. occasional advances are made. Besides two vast buildings for the workmen, &c. and the large separate house, which serves for a magazine, there are three others, no less remarkable for their regularity and neatness, on the right of the avenue. First, a manufactory, six stories high, for spinning and different trades; then a beautiful house, with a spacious court before it, for children of both sexes, with halls for instruction, exercises, and prayer. A little further on, close to a canal that communicates with the Clyde, there is a house building, intended for a common kitchen and refectory for the unmarried workmen, for such as have no relations with them, and for others indiscriminately. The infirmary, with a physician and surgeon attached, has thirty-eight patients, out of two thousand three hundred individuals, including three hundred and fifty children, of whom the colony consists." After stating other particulars, he adds, "the employment of time is measured at seven hours for sleep; half an hour for prayers and devotions; half an hour for dressing and toilette; ten hours for learning in the classes, or for labour in the looms, &c.; and six hours for meals and bodily exercises, or recreations. There is no special mode of religious instruction; and individuals of all persuasions, as Methodists, Anabaptists, Independents, Quakers, &c. may be found; and the Sundays are appropriated to devotion, tranquillity, and repose." It will be seen that this kind of establishment is not so original as has been supposed;

it resembles those of the Moravians; and the Jesuits, when their order flourished, had similar institutions, with the omission of women and female children.

Mr. Owen first excited public notice at a dinner given to Joseph Lancaster, at Glasgow, in 1812, when he delivered an address, in which he commented on the pernicious effects of machinery, and adverted to the immense amount of human labour which was thereby superseded. He soon after published his *Observations on the Effect of the Manufacturing System; with Hints for the Improvement of those parts of it which are most injurious to Health and Morals*. The most important of his works appeared in 1813, entitled *A New View of Society; or, Four Essays on the formation of the Human Character, preparatory to the developement of a plan for gradually ameliorating the condition of mankind*. In this publication, which he was at great pains to circulate in every part of the civilized world, he attempts to establish his fundamental principle, "that any general character, from the best to the worst, from the most ignorant to the most enlightened, may be given to any community, even to the world at large, by the application of proper means;" and further, that "the will of man has no power whatever over his opinions; he must, and ever did, and ever will, believe what has been, is, or may be impressed on his mind by his predecessors, and the circumstances which surround him."

On the 14th and 21st of August, 1817, he presided at two meetings held at the City of London Tavern, when he delivered an address that made a very powerful impression, and caused great excitement at the time. His chief attack was directed against mechanism, which he denounced as the greatest curse to humanity, under the existing arrangements of society; but that it might become the greatest blessing under the new form of things which he was about to introduce. He was listened to with great attention at these and other meetings, till he thought proper to put forth a paper condemnatory of faith, when, as the writer of a recent work observes, "the crowds that before surrounded him departed, and

nothing could induce the large majority of mankind to listen to any propositions connected, however remotely, with his name." Still his zeal was unabated; and, in the course of one month, he purchased, at a cost of £1,500, no less than twenty thousand newspapers containing reports of these meetings, for the purpose of sending them to various parts of the world. In 1818, he visited the continent; and, after going over Fellenberg's establishment at Howyl, in Switzerland, delivered his memorials to the congress assembled, at that time, at Aix-la-Chapelle. In these memorials, he stated their general results, the substance of which was, that the period was arrived when the means were become obvious, by which, without force or punishment of any kind, the wants and desires of every human being might be more than satisfied, and the rising generation surrounded with such circumstances as would form them into any character that society might predetermine. Any defect that may appear in such character he would attribute to "the inexperience of the parties who attempt to put those invaluable principles into practice;" but concludes, "already the principles and consequent practice are placed beyond the power of human assault. It will be found that silence cannot now retard their progress, and that opposition will give increased celerity to their movements."

In the spring of 1819, Mr. Owen made an unsuccessful attempt to obtain a seat in parliament, and shortly afterwards published his Address to the Working Classes. In the same year, the Duke of Kent presided at two meetings, convened by Mr. Owen, at the Freemason's Tavern, and concurred, with the Duke of Sussex and others, in a resolution that a subscription of £100,000 should be raised for carrying into effect the suggestion of the committee, the substance of whose report was, that they had met several times under the presidency of the royal chairman, and had further examined Mr. Owen's plans. That the concurrent testimony of all who had visited New Lanark convinced them of the efficacy of the plan there in operation for the promotion of the comfort and morality of the persons in that establishment. That, though Mr. Owen's proposed plan

differed from that pursued at New Lanark, still it so far resembled it as to induce the committee to recommend the foundation of a single establishment as an experiment. A sufficient sum was subscribed to enable the parties to purchase five hundred acres of land at Motherwell, near Hamilton, but it was ultimately resold, and the design abandoned for the want of further pecuniary assistance. In 1823, Mr. Owen visited Dublin, where several public meetings took place, at which he found his views listened to with profound interest. In the course of one of his addresses, he exhibited a brass plate, showing the different developement of the human attributes under the existing state of society, and that which he proposed to establish. In the former, he makes excitability, imagination, and self-love preponderate; in the latter, strength, courage, perception, reflection, and judgment. He also represented the gradations of society by eight metal cubes; making it appear, if we adapt his calculation to the census of 1811, that the first division, consisting of the royal family, the lords spiritual and temporal, &c., did not, in point of numbers, amount to more than a six thousandth part of the whole population, whilst the working class comprised three-fifths of it; and, what he denominates paupers, vagrants, idle and disorderly persons, criminals, &c., nearly a tenth. In 1824, Mr. Owen proceeded to the United States, for the purpose of purchasing of Mr. Rapp his settlement at New Harmony; but in this plan his scheme has proved abortive, owing, as he says, to the inexperience of the conductors, and not to any natural defect in the community. After publishing his Declaration of Mental Independence in July, 1826, he left New Harmony for England, where he has been since engaged in giving lectures, and organizing equitable exchange bazaars.

The foregoing sketch of Mr. Owen's views is sufficient to show that they are worthy of more attention than has yet been accorded to them, or, we fear, ever will, unless taken up upon principles less liable to misinterpretation than those which Mr. Owen holds forth as his basis. That a change in the feelings and opinions of man, as influencing his social conduct, is, comparatively

speaking, as much wanted now as when the scheme of gospel morality was first propounded, Mr. Owen is, perhaps, not the only one who has discovered; but few will therefore concur with him, that faith is the source of existing evil, though assenting to his favourite doctrine, that charity is the only bond by which co-operation can be effected, and that, without it, all creeds are but "as sounding brass and a tinkling cymbal." In this respect, the most orthodox Christian may go the length of Mr. Owen; for St. Paul himself has declared charity to be the grand touchstone of religious sincerity. With respect to the formation of our character *for*, and not *by*, ourselves, we shall not be expected, in a work like the present, to enter into a lengthened controversy with Mr. Owen; but the conclusion he deduces from his doctrines is too dangerous to be passed over in silence. Having stated that we are the creatures exclusively of circumstance, and not of choice, he proceeds to strip man of the power of acting or judging for himself, and acquits him, consequently, of all accountability to his Creator for his conduct or opinions. Vice, it has been justly contended, is not likely to be checked by the promulgation of an opinion so flattering to its inclinations as this, whether true or false; nor will such a doctrine stand more chance of adoption because, as is believed to be the case, Mr. Owen has diffused it in the hope of inspiring charitable judgments and feelings between man and man. The operation of circumstances has been more than once hinted at in the sacred writings as a reasonable as well as a revealed ground for our obedience to the precept, "judge not, lest ye be judged;" but neither Scripture nor philosophy has confounded the temptation to an action with the action itself. The wretch, whom famine tempts to steal a piece of bread, cannot plead necessity as his excuse; for necessity, to mean anything at all, means an inevitable consequence; and, undoubtedly, theft is not the inevitable consequence of hunger: it may be the probable one under certain circumstances, but to call that inevitable, which wants the consent of an agent to carry it into effect, in every case, and is possible to be avoided in any one, is a solecism both in lan-

guage and philosophy. "Necessity," says Bishop Butler, in his unanswerable chapter upon that subject, "as much requires and supposes a necessary agent, as freedom requires and supposes a free agent, to be the former of the world." Mr. Owen's favourite dogma of the injustice of punishment is confuted in a single passage by the same profound reasoner. "It is said," observes the bishop, "that what, upon supposition of freedom, would be just punishment, upon supposition of necessity, becomes manifestly unjust; as if the necessity, which is supposed to destroy the injustice of murders, for instance, would not also destroy the injustice of punishing it." Another objectionable feature in Mr. Owen's plans is the power of dissolving the marriage state at the will of either party, children being no bar to the separation, as, from the second year of their birth, they are to belong to the community. Much might be said to prove the ill effects of weakening domestic ties, and the licentious and unchaste notions which this state of things would in time give rise to. Sir James Mackintosh, in his Dissertation, in *The Encyclopædia Britannica*, attributes to these causes, in a great measure, the chief convulsions of the Roman empire.

With respect to the moral and intellectual improvement which might be effected by surrounding youth with favourable circumstances, no doubt can be entertained; but how far continuous and uniform results in character would be produced, or whether such an uniformity would be, on the whole, beneficial to mankind, is yet, perhaps, to be determined. If all things were in such plenty that there could be no want, or if men were so benevolent as to provide for the wants of others as much as for their own, there would, says Hume, in neither case, be any justice, because there would be no need for it. "But it is evident," observes Sir James Mackintosh, "that the same reasoning is applicable to every good affection, and every right action. None of them could exist, if there were no scope for their exercise. If there could be no offences, there could be no placability. If there were no crime, there could be no mercy. Temperance, prudence, patience, magnanimity, are qualities of which the

value depends on the evils by which they are respectively exercised."

Having thus taken a review of Mr. Owen's principles, a word or two remains to be said upon his plans, which have been treated with a silence and contempt by the literary world in general, which neither they nor their propounder deserve. Not one encyclopædia, in its elaborate articles upon society and political economy, contains even the mention of his name; and his views have been either wholly overlooked, or summarily dismissed, by the principal reviewers. The infant schools, established upon the plan of that at New Lanark, have been found to succeed; and as far as the experiment of his new order of society has been tried at Lanark, it seems to promise favourable results as a whole. In adopting his plans, there is no necessity for adopting his principles; for his community at New Lanark, in their first address to him, declared their persuasion of the truths of Christianity, and their determination to abide by them; and Mr. Owen, in his answer, observed, "Knowing the importance of religious liberty and perfect freedom of opinion, I have ever been anxious to secure them to each of you equally." His benevolent and disinterested intentions have been proved by the sacrifice of almost all his fortune; by the devotion of his time to the promulgation of his views; and by the courage and firmness with which he has advocated them in the face of ridicule, prejudice, arrogance, and contempt. A man who proposes a plan of modelling society in such a manner as to produce universal happiness, deserves, at least, attention; and, having persisted in his scheme for twenty years, with something like experience in his favour, is not to be dismissed as a visionary or enthusiast, until his theories have been shown to be utterly impracticable by something

more convincing than sarcasm and abuse.

Another cause, however, besides the general hostility to Mr. Owen's plans, is said to exist in the isolation of Mr. Owen himself from those who entertain congenial sentiments. He has been described as "the most intelligent and benevolent of dictators, but no co-operator." He is said to consider no one qualified to co-operate *with*, but all *under*, him; and that, until the public are determined to study the principles and carry them into practice, independently of any name or of any individual, their great benefits to humanity must still be deferred. "There is a peculiarity in his personal character," observes the author of *Hampden in the Nineteenth Century*, (one of the warmest admirers of Mr. Owen's theory) "which may have prevented him from deriving assistance from those who, in consequence of long continued attention to the subject, were best qualified to aid him. Successful above all his contemporaries in detecting the real cause of distress, and in developing the true principles of society, and seldom finding congeniality of opinion, he concluded that no one was competent to the subject but himself, as no one besides had had the same experience in practice. The consequence of this impression was an apparent egotism, notwithstanding his sincere disavowal of the desire of fame, in the advocacy of a system, which professes to lose sight of the individual in the species, and to recognise no one apart and distinct from the rest. It has also led to a disregard of the most intelligent in society, and driven from him those who, from their acquirements and merited reputation, might, after studying the subject, have been greatly instrumental in spreading a knowledge of truth far and wide."

JOSEPH LANCASTER.

JOSEPH LANCASTER was born, in 1771, of Quaker parents, to which sect he himself belongs. He made himself known by delivering lectures, in various parts of England, on education, according to a peculiar plan of his own, as he stated; but of which Dr. Bell, of Madras, may, with more propriety, be called the founder. It consisted in teaching by mutual or monitorial instruction; so that the boys, in fact, became each other's instructors. Sand-writing, and syllabic spelling, are two principal ingredients of the system; the former of which Dr. Bell first got the idea of from a Malabar school. It has, in fact, been long in use among the oriental nations; and neither Dr. Bell, therefore, nor the subject of our memoir, can be said to have made a new discovery. Each, however, has the merit of bringing it into practice, with various improvements; though it is scarcely fair towards Dr. Bell, to call that the Lancasterian system, in which, if a claim to originality be admitted at all, Dr. Bell's is, unquestionably, the stronger. A writer in *The London Encyclopædia* has thus stated the question of the comparative economy of the two schools. "Dr. Bell introduced the knowledge of sand-writing and syllabic spelling, which Mr. Lancaster confessedly borrowed from him. Mr. Lancaster having first opened a large school, introduced the economical use of slates, in many cases where paper books were necessarily used at Madras. Mr. Lancaster also invented a large card, with the letters and short words printed thereon; one of which, stuck against the wall, serves the whole class to read from; whereas, Dr. Bell prefers that each child should have a small card of its own, which it may look at and con over at its pleasure. Many of Dr. Bell's schools use the large cards, many of Mr. Lancaster's the small ones; a few Bibles and Testaments are admitted to be as necessary in Mr. Lancaster's schools as in Dr. Bell's. So that, in fact, the two schools are now on a perfect equality as to expense."

Mr. Lancaster certainly has the credit of having used the most zealous and active exertions to establish a system of education, which, by whatever name it may be proper to call it, is undoubtedly one of the most brilliant of our modern discoveries, and may be now regarded as established. In his attempts to introduce it in this country, he received encouragement from the highest personages in the kingdom, with the sovereign at their head, and succeeded in founding numerous schools. The first one which he opened was in the Borough, in 1803; and, in the same year, he published the first edition of his *Improvements in Education*, in which he acknowledges his obligations to Dr. Bell, and regrets that he was not acquainted with the beauty of his system till somewhat advanced in his plan. "If I had known it," he says, "it would have saved me much trouble, and some retrograde movements." In the public papers, however, he took all the merit of the invention to himself, which gave rise to a controversy between his own friends and those of Dr. Bell; but the subject of our memoir had become the prominent character on the canvass, and was considered "the necessary, indeed the only instrument, through whom the new system could be carried into practice."

Upon Mr. Lancaster's embarking, however, in an extensive school establishment, at Tooting, on his own resources, he met with such little encouragement, as compelled him to give it up; and ultimately, in disgust, to quit England for America, where he has diffused a knowledge of his plan with great success. His works upon the subject, besides that above-mentioned, are *A Letter to John Forster, on the best means of Educating and Employing the Poor in Ireland*; *Appeal to Justice in behalf of some Poor Children*; *Outlines of a Plan for the Education of Children*; *Account of his Plan for the Education of Children*; and his *Report on the Progress of his Plan, from the year 1793 to 1812*.

DAVID RICARDO.

DAVID RICARDO, the third son of an eminent Jew stock-broker, was born in London, on the 19th of April, 1772. He received the first part of his education in Holland, and, after completing it in England, was taken into his father's counting-house. His studies at this time comprised little more than reading, writing, and arithmetic; but he subsequently made himself master of the mathematics, and obtained a partial knowledge of chemistry, geology, &c. When a boy, he was remarkable for solidity of judgment and steadiness of character, and was employed by his father in many important transactions long before he attained his twenty-first year. At this age he married a Christian lady, and became a convert from Judaism, in consequence of which he was driven from his father's house, and forced to seek his own livelihood. His industry and ability soon rendered him successful, and not only procured him a competency, but enabled him to realize a handsome fortune. It was not till he was somewhat advanced in life, that he engaged in political economy, to which his attention was first attracted by a perusal of Adam Smith's *Wealth of Nations*. His connexion with the Bank, and his knowledge of its immense transactions, led him to reflect upon the subject of the currency; to endeavour to account for the difference of value that existed between the coin of the realm and bank-notes; and to ascertain from what causes the depreciation of the latter arose. Having committed his views to paper, he exhibited the manuscript to the late editor and proprietor of *The Morning Chronicle*, Mr. Perry, who urged him to allow its appearance in his paper. To this, after some time, he consented; and his productions were accordingly given in the shape of letters, signed R., the first of which appeared on the 6th of September, 1810. The interest they excited induced him to publish them, shortly after, in the shape of a pamphlet, *On the Depreciation of the Currency*, which elicited numerous replies. The

question was next taken up as one of great national importance, and by the late Mr. Horner in particular, who obtained the appointment of the famous bullion committee, the result of whose labours was the confirmation of Mr. Ricardo's doctrines. He was next induced to assist in the investigation of the affairs of the Bank of England, in which Mr. Grenfell had engaged; and the result was his masterly *Exposition*, with a proposal for an economical currency, on which subject he addressed a letter to Mr. Perceval, then chancellor of the exchequer, who, however, declined following his advice. His next productions were, *An Essay on the Influence of a Low Price of Corn on the Profits of Stock*, and his celebrated *Principles of Political Economy and Taxation*, which at once placed him in the first rank of writers on that subject.

He entered upon a new sphere of life, on becoming member of parliament for the borough of Portarlington, in Ireland, in 1819; and, in all financial questions, was listened to, by both sides of the house, with the deepest attention. He died, highly respected, at his seat, Gatcomb Park, Gloucestershire, on the 11th of September, 1823, leaving a widow and seven children. His loss was sensibly felt in parliament, where his original and enlightened views, and his able manner of explaining them, had created a revolution in the doctrine of political economy highly beneficial to the country. The system of Mr. Ricardo, though it has been opposed with great force by Mr. Malthus and others, has not been shaken; and a writer in *The New Monthly Magazine* has not, perhaps asserted too much, in saying, that "After every allowance has been made for its deficiencies in style and arrangement, *The Principles of Political Economy and Taxation* is the most original, profound, and truly valuable philosophical work, that has appeared since the publication of *The Wealth of Nations*, by the erudite Dr. Smith."

THOMAS ROBERT MALTHUS.

THOMAS ROBERT MALTHUS, the son of Daniel Malthus, Esq., of Albury, near Guilford, was born about the year 1775, and received a liberal education, which he completed at Jesus' College, Cambridge, where he obtained a fellowship, and proceeded to the degree of M.A., having previously entered into holy orders. The work, which laid the foundation of his fame, his *Treatise on Population, &c.*, first appeared, anonymously, in 1798, and created no little sensation in the world, from the peculiar character of the doctrines it promulgated. Conjectures as to the author were put an end to in 1803, when a quarto edition of the work appeared, with the name of Mr. Malthus affixed, and obtained a rapid circulation, especially amongst the wealthy classes of society. "It became, indeed," says the author of the *Public Characters*, "the Bible of the rich, the selfish, and the sensual." Of these Mr. Malthus obtained many admirers, and even some of the learned became proselytes to his doctrines, whilst others regarded them as odious and impious. In 1807, he published a letter to S. Whitbread, Esq., on his proposed bill for the amendment of the poor-laws; and, in 1813 and 1817, some pamphlets in defence of the East India Company's establishment at Haileybury College, of which, on its institution in 1813, he had been appointed professor of history and political economy. In 1814, appeared his *Observations on the Effects of the Corn Laws, and of a Rise or Fall in the Price of Corn, on the Agriculture and general Wealth of the Country*. It was succeeded, in the following year, by *An Inquiry into the Nature and Progress of Rent, and the Principles by which it is regulated; Grounds of an Opinion on the Policy of restricting the Importation of Foreign Corn; and Additions to the Essay on the Principles of Population*. These works all attempt to support the favourite theory of Mr. Malthus, that poverty and misery are caused by over population.

The doctrine of Mr. Malthus is in direct opposition to that of all preceding writers, and in particular of Dr. Adam Smith, who contends, in his *Wealth of Nations*, that it is *impossible* for the human species to multiply beyond the means of subsistence. Mr. Malthus not only denies the impossibility, but attempts to prove that this over increase has already taken place, and is the cause of that vice and misery, so prevalent in the older countries of the world. Having come to this conclusion, he proposes that a law should be made forbidding parish assistance to children, both legitimate and illegitimate; and insists upon it, as the duty of the superior classes, to withhold all increase of the comforts of the poor, lest it should encourage them to marry. The following odious passage, in his first publication, gave such offence, that he thought proper to expunge it in the subsequent editions of his work:—"A man, who is born into a world already possessed, if he cannot get subsistence from his parents, and if society do not want his labour, has no claim of right to the smallest portion of food, and, in fact, has no business to be where he is. At Nature's mighty feast there is no vacant cover ready for him. She tells him to be gone, and will quickly execute her own orders."

His principles, however, remain unaltered, and have been advocated by many influential writers, particularly some in *The Quarterly Review*; though, in Number Seventy-five of that publication, some remarks will be found on the subject, which are decidedly anti-Malthusian. Mr. Malthus is there considered as one who has but "contrived to revive and elevate into popularity a theory originally broached by a philosophical infidel of the seventeenth century." And again, "we are enabled to pronounce, upon evidence which cannot be disputed, that whatever increase may have taken place in the population of Ireland within the last two hundred years, the produce raised in that country for subsisting them has increased in a

much greater ratio." Some able writers have, in more direct terms, attacked his theory, among whom we may mention Mr. Sadler and Mr. Weyland. Mr. Mill makes an assertion, which has certainly not yet been contradicted by facts,—that the statements respecting the rate of procreation, in different countries, will be found to be either suppositions with respect to matter of fact, upon the conformity of which suppositions to any real matter of fact we can have no assurance; or statements of facts, of such a nature as prove nothing with regard to the points in dispute. If this be so, Mr. Malthus's theory becomes untenable at once; for all his reasoning proceeds upon the supposition of the rate of procreation being, at some period or place in the argument, established, and upon "the conformity of the suppositions of the system, to real matters of fact." Mr. Malthus's reasoning, that an increase of people should always follow, and never precede, an increase in the produce of the soil, "when applied," observes Mr. Weyland, "to a manufacturing society, appears to be tantamount to saying, that an increase in the number of backs should always follow, and never precede, an increase in the manufacture of coats; whereas, surely, a previous increase of wearers and consumers is absolutely necessary to the respective production of further food and raiment."

Our readers need not, perhaps, be told, that the checks which Mr. Malthus opposes to the exuberant power of production in nature, are resolvable into moral restraint, vice, and misery; the latter including poverty, wars, diseases, famine, pestilence, &c. The former he calls a preventive, and the latter a positive check. Whether or not Mr. Malthus be correct in his principle of the tendency of society to over-population, it is quite clear, that the manner in which he proposes to check it is neither consonant to the notions or feelings of mankind; and may therefore justly be called unnatural. "Of all the speculations of the political economists," observes the author of *Hampden in the Nineteenth Century*, "for removing the ills of society, there is not one that appears so extravagant as that of supposing, that the people will forego, in

addition to their other privations, the comforts of domestic society. To impart to them sufficient information to take even the comparatively comprehensive view of the subject of the economists themselves, would give them that insight into the actual structure of society, which would lead to its subversion too speedily to admit of the careful substitution of a better:—that an individual will, under some circumstances, refrain from marriage for the sake of other enjoyments, daily experience convinces us; but to suppose that millions of people will consent to an unnatural abstinence, which, after all, would prove no remedy to themselves, for the accommodation of a fractional portion of the community, and to prolong the existence of that monopoly of which they are the greatest victims, it is difficult to imagine."

The divine command to "increase and multiply," has been denounced by Mr. Malthus as a mandate for the destruction of our own happiness; and, instead of its being better to "marry than burn," he has discovered that it is better to burn than marry. The productions of nature, if we are to believe Mr. Malthus, are destined only for the select few, whose wealth can furnish land enough to rear them; and the passions of mankind are to be gratified by all but the poor, the uneducated, and the laborious. This appears to us a frightful theory, and calculated to lead to a state of things far more shocking and appalling, than could even belong to what Mr. Malthus calls over-population; for it seems to claim the right of checking the evil, by either leaving the poor and helpless to perish, or adopting such means of prevention as are contrary to the known constitution of nature, and the ordination of nature's God. Such a system we cannot but consider an imputation upon the wisdom of the Deity, and an attack upon the privileges and happiness of man.

Mr. Malthus, notwithstanding his apparently odious view of population, is said to be kind and benevolent. He was married, a short time since, to the daughter of the Rev. Dr. White, of Hampstead; but we are not aware if he has any issue.

RURAL AND DOMESTIC ECONOMISTS.

JETHRO TULL.

THIS distinguished father of British agricultural improvements, was of an ancient family in Yorkshire, and was born about 1680. After being educated at one of the English universities, he became a student of the Temple, and was called to the bar; but, instead of commencing practice, made the tour of Europe, and, in every country through which he passed, was a diligent observer of the soil, culture, and vegetable productions. On his return to England, he married, and settled on a paternal farm, in Oxfordshire, where he engaged in agricultural pursuits with such zeal, that his health became endangered, and he was compelled to visit the continent for its recovery. After passing three years in France and Italy, during which he continued his observations on his favourite subjects, he returned to England, and, with an impaired fortune, settled on a farm of his own, near Hungerford, in Berkshire. He now determined, in spite of all opposition, to carry into effect, what he termed, his horse-hoeing method of culture; and, notwithstanding the stupidity of some of his workmen in constructing the instruments, and the wickedness of others in destroying them, he finally attained his object. He succeeded in raising crops of wheat, in the same field, without dunging, for thirteen years together, equal in quantity and superior in quality to those of his neighbours, who pursued the ordinary course; and thus demonstrated the truth of his own doctrine, that labour and arrangement would supply the place of dung and fallow, and would produce more corn at an equal or less expense. The neighbouring gentlemen, in consequence, prevailed upon him to publish the theory of his husbandry, illustrated by

a genuine account of the result of it in practice; and accordingly, in 1731, he printed his first work, *A Specimen Only*, which was followed, in 1733, by his *Essay on Horse-Hoeing Husbandry*, in folio; a work of so much reputation, that it was quickly translated into French, by Du Hamel. From this period to that of his death, which occurred on the 3rd of January, 1740, he continued to make various improvements in his method of cultivating wheat, and to publish, at different times, answers to such objections as had been made to his new husbandry, which appear to have been neither few nor liberal. The persons who wrote against him on this occasion, indeed, seem to have been deserving of the appellation bestowed on them by a celebrated agricultural nobleman, who, in an advertisement to a posthumous publication of Mr. Francis Forbes, which endeavoured to revive the ideas and practice of Mr. Tull, speaks of the individuals in question, as "those literary vermin that are as injurious to the agriculture of England, as the fly is to our turnips."

As the first Englishman, if not the first writer, ancient or modern, who attempted, with any tolerable degree of success, to reduce agriculture to certain and uniform principles, Mr. Tull is entitled to honourable commemoration. The benefits since derived from his improvements, among which may be mentioned the invention of the drill plough, show that his theories deserved more attention than they met with during his life-time. "He carried ploughing," says a writer in *The Gentleman's Magazine*, "to so great perfection, that he has, in some degree, rendered Cato's third direction (*stercorare*), manuring, almost unneces-

sary." "Many, however," he adds, "grudged leaving so large intervals between the ridges of corn as Mr. Tull proposed." Besides other editions of his writings, one has been printed by the celebrated William Cobbett, including a memoir of his life. Mr. Tull left a son, who was an excellent me-

chanic, and was the first who introduced post-chaises and post travelling into this country, for which he obtained a patent, in 1737. He also obtained a patent, in 1741, for a sedan-chair, to carry one or two persons one hundred miles per day, and projected various other schemes, but died in prison in 1764.

ROBERT BAKEWELL.

THIS celebrated experimental farmer, the most successful, perhaps, ever known in England, was born at Dishley Graye, in Leicestershire, about the year 1725-6. He was bred a farmer, and resided on, and conducted, the Dishley farm during his father's lifetime; after whose decease, which happened about 1760, he commenced that course of experiments by which he procured such extensive celebrity. He first turned his attention to the improvement of the breed of cattle and sheep; and, having remarked that domestic animals produced others possessing similar qualities to themselves, he made excursions into different parts of England, Ireland, and Holland, for the purpose of inspecting the various breeds. His next step was to select and purchase the best of all sorts; and this selection, the result of several years' experience, was the original stock from which he afterwards propagated his own.

Soon after 1760, he sold his sheep, by private contract, at not more than two or three guineas each; and, for a few seasons, let his rams at not more than fifteen shillings, or a guinea; as the fame, however, of his breed extended, he gradually advanced his prices, till, in 1770, he let them for twenty-five guineas a season; and, at last, a single one, called the Two-pounder, fetched the enormous sum of a thousand guineas and upwards. He was particularly successful in his efforts to improve the breed of sheep, known as the Dishley, or new Leicestershire; as also that of long-horned cattle, and strong horses of the black breed, suitable to harness for the army. These last became so much in request, that his stallions fetched a hundred guineas and upwards for a season; and he had the honour, some

years before his decease, to exhibit his famous black horse to the king and many of the nobility, in the court yard of St. James's. Both his sheep and horned cattle became celebrated for the fineness of their bones and flesh, the lightness of the offal, their disposition to quietness, and, consequently, to mature and fatten with less food than other sheep of equal weight and value. "In a word," says his biographer, "no competitor ever had the temerity to vie with him in his horses and cattle; and his sheep continue universally unrivalled, notwithstanding the competition excited at various times by motives of interest or envy."

During the latter part of his career, he employed himself in the improvement of pigs, and the cultivation of the best winter food for cattle; and he had likewise the credit and gratification of introducing into practice the flooding of meadows. He died on the 1st of October, 1795; and is spoken of as a man of equal intelligence, benevolence, and humanity. The last he particularly displayed in his kind treatment of animals; which, as far as lay in his power, he always protected from the barbarities of drovers and butchers. Notwithstanding the high encomiums that have been passed upon him, as an agricultural economist, some writers have doubted whether his exertions either benefited himself or the public; and it has been sarcastically said of his improvements in breeding cattle and sheep, that they had enabled him "to make meat too fat for anybody to eat, and too dear for anybody to purchase:" none, however, have denied him the credit of great intelligence and ingenuity. Young, in his *Annals of Agriculture*, has entered

fully into the merits of his plans and improvements; and speaking of trials going on, he says, of his breed of sheep, "as to profit, the great object, I have not a doubt but Mr. Bakewell's breed is, without exception, the finest in the world." In proof of this, it is, perhaps, worth while to mention the high prices

which were given at a leading auction for stock bred from Mr. Bakewell's. At Mr. Fowler's sale, in Oxfordshire, one article of his live stock, the horned cattle, sold for a value equal to the fee simple of his farm, and fifteen head alone of bulls and cows sold for £2,464, or at the rate of £164 each.

THOMAS COGAN.

THOMAS COGAN, the son of an apothecary, was born at Rowell, Northamptonshire, on the 8th of February, 1736. After having received the rudiments of education at his native village, he was placed under the tuition of Dr. Aikin, at Kibworth, in Leicestershire, where he remained about three years, and acquired a tolerable share of classical knowledge. He was educated for the office of a dissenting preacher; but, being unable to obtain a regular call, or invitation, he, about 1758, proceeded to Amsterdam, where, in conjunction with the Rev. Thomas Pierson, he became pastor of a presbyterian church, under the patronage of both the English and Dutch governments. From Amsterdam he removed to Southampton, whence, after preaching nearly two years, he returned to the former place, married the daughter of a rich Dutch merchant, resigned his ministry, and proceeded, with the intention of studying medicine, to Leyden. Here he applied himself assiduously to acquiring a knowledge of the different branches of physic, particularly the obstetric art; and, in 1767, obtained the degree of M.D., having published his inaugural thesis under the title of *Dissertatio de Pathemat. Animi, vi et modo agendi*.

After practising as an accoucheur, with great success, for some years, in Holland, he came to London, and took a house in the city, and shortly afterwards became acquainted with Dr. Hawes, in conjunction with whom he founded the Royal Humane Society. This institution was established on the same basis as that of the *Drenkelengen Societet* in Amsterdam, the rules and regulations of which were rendered

into English by Mrs. Cogan. In 1780, her husband resigned his business to Dr. Sims, revisited Holland, and took the splendid mansion of the Earl of Rochford, at Zulestein, where he dwelt till the commencement of the Batavian republic. He then returned to England; and, some time after 1794, took a farm at South Wraxall, near Bath, and was soon considered as one of the best and most celebrated farmers in Somersetshire. He also became a member of one of the agricultural societies, and obtained several cups and medals, as premiums for his improved practice. About the same time he also published *A Philosophical Treatise on the Passions*; *An Ethical Treatise on the same subject*; and two *Theological Disquisitions*, in one of which he denies "the eternity of hell torments." In 1805, in consequence of several persons having been drowned in the river Avon, he instituted the Bath Humane Society; and, in the same year, he relinquished altogether the pursuit of agriculture; of which he was heard afterwards often to observe, "that, but for the support of the king and the beggar, he would never have turned farmer." After the death of his wife, he passed much of his time in London; but, removing, for change of air, to the house of his half-brother, near Walthamstow, he died there on the 1st of February, 1817.

Dr. Cogan was a man of lively and agreeable manners; a sincere, but liberal Christian; and was as practically tolerant in his acts, as he was ingenuous and candid in his writings. In person, he was short and fat, and had rather an eccentric appearance, from his devotion to the Dutch costume, which he

was unwilling to relinquish. His last work was published, in 1817, under the title of *Ethical Questions, or Speculations on the Principal Subjects of Moral Controversy*: a subject to which he devoted much of the latter portion of his life, and his manner of treating which procured him a high reputation as a moral philosopher. His account of the proceedings of the Royal Humane Society, which he edited for the first six years after its establishment, was characterized, by Dr. Lettsom, as containing "a splendid display of mental vigour in maturity of age, affording, at the same time, a pleasing instance of the influence of benevolence maintaining mental activity, and of philanthropy,

which, by communicating placidity of mind, prolongs its energies."

On his death being reported to the Royal Humane Society, the court resolved that it "receives information of the death of Dr. Cogan with feelings of the deepest regret for his loss—of the most unfeigned respect for his memory—of admiration of his talents, so usefully and meritoriously devoted for the good of his fellow-creatures—and of gratitude for the numerous and important services rendered by him to this society." Besides the works before mentioned, Dr. Cogan published his *Rhine, or a Journey from Utrecht to Frankfort*; and a translation of the works of Professor Camper.

ARTHUR YOUNG.

THIS celebrated agricultural economist, the son of a clergyman, was born at Bradfield, in Suffolk, on the 7th of September, 1741. Having little prospect of paternal inheritance, he was, after receiving a tolerably good education, apprenticed to a wine-merchant, at Lynn, in Norfolk; an occupation, however, which did not prove congenial to his feelings. Being resident in a county recently improved by the introduction of turnip husbandry, he soon caught the spirit that there prevailed; was smitten with a love of agriculture; and, having lost his father, in 1761, determined to commence farmer on a small estate, in his native county, which had become the jointure of his mother. The speculation failed; and, after involving his family in much expense, he quitted the roof of his mother, under no very agreeable circumstances. Speaking of this period of his life, in his *Autobiography*, he observes, "I began my farming career upon lands, when young, eager, and totally ignorant. Trusting to a bailiff, who, I conceive now, merited no confidence, either for honesty or skill, it was not surprising that I squandered much money, under golden dreams of improvement." Although nearly ruined in the pursuit of agriculture, he was yet unwilling to renounce it; but, at the same time, he resolved to combine

economy with industry and perseverance. He accordingly became the occupier of Sampford Hall Farm, in Essex; the possession of which, however, he was soon obliged to resign, together with a small deposit, from the non-performance of a friend's promise to advance him a loan. He then travelled through various parts of England, and, in the course of his journey, acquired much valuable agricultural information; but finding no land to suit him elsewhere, at length took a farm near North Mimms, in Hertfordshire. He was again unfortunate: "Both I and my bailiff," he says, "were deceived in the soil, from seeing it in a season uncommonly favourable. But after-years shewed it in a true light. I know not what epithet to give the soil: sterility falls short of the idea. A hungry, vitriolic gravel. I occupied, for nine years, the jaws of a wolf. A nabob's fortune would sink in the attempt to raise good arable crops upon any extent in such a country." He had previously published his *Farmers' Calendar*; and, having now returned to Bradfield, resolved, in future, to make more use of his pen than his plough. Before publishing, however, he made a survey of some parts of Ireland; and, whilst there, was employed by Lord Kingsborough, whose estates

he considerably improved. On quitting this country, he observes, "I have but one word to say: To Ireland I am not in debt."

Shortly after his return to Bradfield, he lost his mother; and, by previous agreement with his elder brother, he took possession of the paternal estate, and again resumed his agricultural experiments. He had the good fortune, about the same time, to be benefited by several family bequests; though, he says, he lost his tranquillity, by commencing gentleman, instead of sinking into the mere farmer. In 1784, he commenced his grand national work, *The Annals of Agriculture*, published in monthly numbers, and comprising a variety of papers from his own pen, as well as that of several contributors, amongst whom was George the Third, who wrote under the signature of Ralph Robinson, of Windsor. During the progress of this work, he made an agricultural excursion into the south of France, in company with the celebrated Duke de la Rochefoucault; and, having repeated his visit to that country in 1789, published, on his return, the result of his observations, in one quarto volume. In 1793, he made an agricultural survey of Yorkshire; and, on the establishment of the Board of Agriculture, he was appointed secretary, with a salary of £500 per annum. He performed the duties of his office with the most indefatigable zeal, and continued to use his pen, till an affection of his eyesight ended in total blindness, in 1811. He died, somewhat suddenly, on the 20th of February, 1820. He was survived by one son, having previously lost a daughter.

The name of Arthur Young holds one of the most distinguished places in the history of rural economy; and no one has made his knowledge, in this branch of science, more subservient to the prosperity of his own country. Among other services, England is indebted to him for the extension of the breed of fine-woolled sheep; by which our woollen manufacturers have been, in part, relieved from a dependence on the Merino breed. Abroad, as well as at home, the labours of Young have been appreciated: the agricultural societies of almost every capital foreign town sent him their diplomas; and he was also an honorary member of those of the principal metropolitan towns in England, besides being a fellow of the Royal Society. In addition to the work before-mentioned, he published, besides his *Travels in France*, which were translated into Russian, by command of the Empress Catherine, *The Expediency of a Free Export of Corn*; *Proposals to the Legislature, for Numbering the People*; *Rural Economy*, containing the *Memoirs of a celebrated Swiss Farmer*; *Political Arithmetic*; *The Question of Wool stated*; and *The Example of France a Warning to Britain*. His *Annals of Agriculture* have been printed in forty-five volumes; and in the fifteenth will be found an interesting account of his life, by himself. For the credit of Young, and the honour of France, it should be stated, that the Directory, upon the motion of Carnot, ordered a translation to be made of the whole of the agricultural works of the former, and an edition of them accordingly appeared in twenty octavo volumes.

THOMAS WILLIAM COKE.

THIS distinguished agriculturist, a descendant of the great Lord Chief-justice Coke, and son of Wenman Roberts Coke, Esq., was born in Norfolk, about the year 1748. He was educated at Eton; and, on the demise of his father, in 1776, succeeded to the vast family estates, with the splendid man-

sion of Holkham. About the same time, he came into parliament, as the representative of his native county, and early distinguished himself as an uncompromising opponent of the war with the American colonies. Shortly after the accession to office of the Earl of Shelburne, in 1783, he gave a death-

blow to the power of that minister and his cabinet, by moving his celebrated address to the king on the state of the country; and a change in the government following, he warmly supported the brief rule of Lord North and Mr. Fox. When these were supplanted by Mr. Pitt, he made and carried a motion, declaring "the continuance of the present ministers in office to be an obstacle to the formation of a vigorous administration." Mr. Pitt, however, kept his ground; and, dissolving parliament, "in the spring-tide of his popularity," observes Wilson, in his *Biographical Index to the House of Commons*, "Mr. Coke, notwithstanding his great stake in the county, lost his election for Norfolk." He was again returned, however, in 1790; and, soon after, took occasion to oppose the additional duty on malt, proposing, by way of substitute, a tax on dogs. In 1791, he proposed an amendment to the address to the king, tending to avert a war with Russia, which was lost; and, in 1796, he supported the views of Mr. Fox, in the celebrated motion for censuring the then ministers, for having, unconstitutionally, advanced money to the Emperor of Germany and the Prince of Condé, without the consent of parliament. During the same year, he brought in, and carried into a law, a bill for protracting the legal time for the commencement of shooting; and, in the following year, gave his strenuous support to the celebrated motion of the present Earl (then Mr.) Grey, for a reform in parliament. At the general election, in 1802, himself and his colleague, the late Sir Jacob Astley, were returned to their places, after severe opposition on the part of the late Mr. Windham and the Honourable Colonel Wodehouse, son of Lord Wodehouse. At the election, which followed the appointment of the Fox and Grenville ministry, in 1806, Mr. Coke successfully united his interest with Mr. Windham; but their election being declared void, on a petition against it, Mr. Coke was subsequently returned to parliament for Derby. After its dissolution he again sat for Norfolk, and continued to be one of the most popular members of the house of commons, until 1815, when his sentiments and vote in support of the corn laws gave great offence. The

people of Norwich were, in particular, exasperated; and, in passing through that city, his carriage was broken to pieces, and he narrowly escaped with his life. He subsequently advocated the cause of Queen Caroline, catholic emancipation, the repeal of the test and corporation acts, parliamentary reform, and the abolition of slavery. Some of his enemies asserted, that he had declared he would oppose all ministerial measures, whilst the Tories held power, "right or wrong;" and that he could return whomsoever he pleased for the county of Norfolk. This last report obtained him the *soubriquet* of "King Coke;" and, upon a contest ensuing for the representation of the county, many that had supported his interest took the opposite side, and the Wodehouse party succeeded in returning a member, in the person of Mr. Edmund Wodehouse. It is less, however, as a politician, and one of the most distinguished and independent commoners of this country, that Mr. Coke is known, than as an agriculturist. His liberal encouragement of the breed of sheep, and the growth of wool, has been felt and acknowledged in England, Scotland, and Ireland; and the magnificent display of cattle, at the Holkham sheep-shearing, may be said to constitute an era in the annals of agriculture. When he came to his estates, it is said, he found them composed of stubborn and unproductive soils; but by the adoption of drill-husbandry, of irrigation, of the methods of transplanting grasses, &c., he has rendered them a perfect garden. Young, in his *Survey of Norfolk*, speaking of Mr. Coke, says, "He has expended above £100,000 in farm-houses and offices, and all of them erected in a very superior style."

He has been twice married: first, in 1775, to Jane, sister of the late Lord Sherborne, by whom he had three daughters; and, secondly, about 1824, when upwards of seventy years of age, to Lady Anne, daughter of the present Earl of Albemarle, by whom he has several sons. By the latter match he incurred much ridicule, though, it is said, on both sides, to have been one of affection. George the Fourth, when Prince of Wales, says a writer in *The Monthly Magazine*, "was exceedingly

fond of Mr. Coke, and paid frequent visits to Holkham. His Royal Highness was accustomed to live in the greatest familiarity with him, and usually saluted him with the grateful salu-

tation of 'My brother Whig!' His royal highness was then a subject: Mr. Coke continues one, and is still a Whig." In private, Mr. Coke is universally and deservedly esteemed.

BENJAMIN THOMPSON, COUNT RUMFORD.

BENJAMIN THOMPSON, the son of parents in the middle station of life, was born in Rumford, New England, in the year 1752. The abilities which he displayed at a very early age, his parents seem to have been unable to cultivate at their own expense; and his education was, therefore, superintended by a professor of natural philosophy in the American University of Cambridge, who had noticed the talents of the boy. Under this gentleman, young Thompson made such rapid progress, that he was enabled to become an instructor himself at an unusually early period. The profits he thus gained were soon exchanged for a comfortable independence, which he acquired by marriage; and, shortly afterwards, he obtained the rank of major in the militia of his provincial district. He took part with England, in her struggles to check the efforts of the colonies for independence; and, by his local knowledge, rendered such service to government, that, on his coming to this country, soon after the commencement of the war, he was appointed to an office under Lord George Germaine, the chief minister in the American department. The same nobleman sent him, towards the close of the contest, to New York, where he raised a regiment of dragoons, and was made a provincial lieutenant-colonel. In 1784, he returned to England; received the honour of knighthood in the same year; and, for some time, acted as one of the under secretaries of state.

During a tour on the continent, he became acquainted with the Prince of Deux-Ponts, afterwards King of Bavaria, and, by him, was recommended to the reigning elector palatine, who took him into his service at Munich, and treated him with great consideration. Here he introduced various useful

reforms; among others, the employment of the numerous beggars in the metropolis, and other parts of Bavaria, upon a plan in carrying which into execution, he displayed great firmness and perseverance. As a reward for his services, the elector decorated him with several orders, raised him to the rank of lieutenant-general, and ennobled him by the title of Count Rumford. After two visits to England, in 1795 and 1796, he finally quitted Munich, in 1799, and passed several of the succeeding years in this country, employed, principally, in making experiments relative to the domestic use of fire, and the construction of chimneys, &c. The result was, a very great improvement in the construction of grates and fireplaces, according to a contrivance which may be said to have immortalized him in the annals of domestic economy, under the name of the Rumford stove.

In 1802, the count visited Paris; and, in the summer of the following year, made a tour in Switzerland and Bavaria, in company with the widow of the celebrated Lavoisier. This lady, herself a votary of science, he married, on his return to the French metropolis; but the union was speedily followed by a separation. Count Rumford, however, though he disliked the French people, found his health so much benefited by the climate, that he only removed from Paris to Auteuil, a distance of four miles, and the site of a very delightful habitation; where he lived, in a state of comparative seclusion, for the rest of his life. The King of Bavaria still continued to him his pension of £1,200 a year; and, in consequence, when that sovereign joined the coalition against Napoleon, the count would have been ordered to quit France, but for his retired habits. He still, however, gave his attention to science;

and, in the few visits he made to Paris, displayed his faith in the accuracy of some of his experiments, in a very peculiar manner. Having discovered that more heated rays are thrown out from a dark body than a light one, he walked about the metropolis in winter, clad completely in white; and immediately followed up the publication of a paper in the *Moniteur*, on the advantages of broad wheels, by driving about Paris in a carriage upon that construction. These eccentricities, and an obstinate, unyielding disposition, which involved him in frequent disputes with the French men of science, were probably the causes that separated him from social intercourse during the latter years of his life. He died of a fever, in August, 1814, from the effect of which he might have recovered, but for the extreme aostemiousness of his habits of living.

In person, Count Rumford was above the middle size, with a dignified and pleasing expression of countenance, and a mildness in his manner and tone of voice. Though by no means a man of learning, his acquirements were con-

siderable; and he had greatly improved, in general knowledge, by the literary circles to which his reputation introduced him in London and Paris. As a man of science, few have displayed more ingenuity and facility in their contrivances and experiments, or have projected them for such useful ends. His own experiments, however, were not the only ones by which he sought to benefit the cause of science. He transferred to the Royal Society, of which he was a member, as well as of the National Institute, £1,000; the interest of which was to be applied, every second year, as a premium to the author of the most important discovery on the subject of heat and light, made public in any part of Europe, during the preceding two years. He also suggested the plan, and greatly assisted in the formation, of the Royal Institution. His writings consist of four volumes of *Essays*, Experimental, Political, Economical, and Philosophical, which have been translated into various languages; and a variety of papers, in the respective *Transactions* of the Royal Society and the French Institute.

SIR JOHN SINCLAIR.

SIR JOHN SINCLAIR, the son of a gentleman of fortune, in the county of Caithness, Scotland, was born in 1754, and received his education at the high-school and university of Edinburgh. Having obtained some knowledge of civil law, under Professor Millar at Glasgow, he enrolled his name as a member of the College of Advocates; but coming into the possession of a large paternal inheritance, he turned his attention to politics, and, in 1780, was elected member of parliament for his native county. He was strongly opposed to the American war, and to Mr. Fox's India bill; and, before the end of the session, published several works that displayed many just and original notions on the politics of the day. His treatise on the subject of a reform in parliament produced a particular sensation, and gave rise to several answers, the best of which is said to

have been written by Lord Camelford. In 1783, appeared his *Hints on the State of Our Finances*; which had the merit, or, as some may think, the demerit, of being the first publication asserting the ample resources of the nation. In the following year, he produced his *History of the Public Revenue of the British Empire*, in two volumes quarto, to which he afterwards added a third volume, and of which several editions were published. On the dissolution of parliament, he stood a contested, but unsuccessful, election for the Scotch burghs of Kirkwall, and was, in consequence, furnished with a seat by Mr. Pitt, who, in August, 1786, also procured him a baronetcy. In the following year, he printed his work on the *Laws of Elections for Scotland*; and during the great contest on the subject of the regency, in 1789, he joined the opposition in supporting that measure. His

conscientious hostility to this, and some subsequent views of government, in reference to a war with France, offended the minister to whom he owed his place, and who shewed his displeasure, by procuring Sinclair's removal from the chair of the Board of Agriculture, of which he had been appointed the first president. He had been for some time trying to establish, under his own superintendence, a society for the improvement of agriculture; but, having applied for an allowance from government to support it, the sum of £3,000 a-year was granted, and the whole became a government job. In 1790, appeared his Report on the Subject of Shetland Wool; and, at the general election of that year, he was a second time returned member of parliament for Caithness; which, with the exception of one session, when he sat for Petersfield, in Hampshire, he continued to represent until 1812. He then retired from parliament, in favour of his son; and, about the same time, was appointed receiver-general of the customs for Scotland, a situation he continued to hold for several years. Besides the works before-mentioned, he

is the author of Observations on the Scotch Dialects; a Statistical Account of Scotland; An Account of the Origin of the Board of Agriculture; Essays on Various Subjects; also Hints on Longevity; Code of Health; on the Cause of Blight; on The Husbandry of Scotland; The Code of Agriculture; and several political and agricultural treatises of minor importance. Sir John Sinclair has the merit of having, in the above very useful and ingenious publications, opened the way to many important and beneficial results in financial and agricultural science. Whilst in parliament, he seldom spoke; but some of his speeches, which have been published on particular occasions, shew that when he rose to address the house, no one could express himself more to the purpose.

Sir John Sinclair married, first, in 1776, Sarah, daughter of Alexander Maitland, Esq., of Stoke-Newington, by whom he has issue one surviving daughter; and, secondly, in 1788, Diana, youngest daughter of Alexander (late Lord) Macdonald, and sister of the present lord, by whom he has six sons and six daughters.

PAINTERS.

PAINTERS.

SIR GODFREY KNELLER.

THIS distinguished artist was born at Lubeck, in Germany, in 1648, where his father was an architect, and chief surveyor to the city. He was at first destined for a military life, and sent to Leyden to learn mathematics and fortification; but having developed a taste for painting, was permitted to pursue it as a profession. He received his first lessons in the art under Boland Rembrandt, at Amsterdam; and, in 1672, he visited Italy, where he became a pupil of Carlo Maratti, and particularly studied the works of Titian and Annibal Caracci. During his residence at Venice, he was employed by several eminent personages, and obtained high reputation by his pictures. The finest of these, at this time, were his historical pieces; but not finding the emolument commensurate with the fame which they procured him, he gradually abandoned this line for portrait. "Painters of history," he is recorded to have said, "make the dead live, and do not begin to live themselves till they are dead. I paint the living, and they make me live." Mercenary, however, as this sentiment may appear, we cannot but concur in the judgment of Walpole, that the treasure left to posterity by one who transmits the likeness of all the eminent persons of his age, is greater than if he had multiplied Madonnas, and decorated palaces with imaginary triumphs and strained allegories.

Kneller came to England, with his brother, John Zachary, in 1674, and soon found extensive employment and patronage. Among his early sitters were the Duke of Monmouth and Charles the Second, who, together with

the nobility to whom the painter was introduced, admired his performances so highly, that he determined to fix his residence in this country. His rising fame was viewed with jealousy by Lely, on whose death, in 1680, he was appointed king's painter; and, shortly afterwards, was sent to take the portrait of Louis the Fourteenth. The death of Charles took place during Kneller's absence; but, on his return, he found an equally munificent patron in James the Second. While this monarch was sitting for his portrait, as a present to Pepys, the landing of the Prince of Orange was announced, when the artist, in some confusion, laid down his brush. "Go on, Kneller," said the king, coolly; "go on and finish your work: I wish not to disappoint my friend Pepys." The royal favour was continued to Kneller on the accession of William the Third, who sent him to paint the plenipotentiaries at Ryswick; and, on his return, knighted him, and made him gentleman of the privy-chamber. For this monarch he also painted the portrait of the Czar Peter. He was still the court painter under Queen Anne, for whom he took a portrait of the Archduke Charles, afterwards emperor, for which he was rewarded by the title of hereditary knight of the empire. He completed his career of honour in the reign of George the First, who made him a baronet, and was the last of ten sovereigns who sat to him. Sir Godfrey died in October, 1723, and was buried in Westminster Abbey, under a splendid monument, by Rysbrach, with an inscription by Pope. Indeed, all the eminent poets of the day were his

eulogists; and Dryden, whom he painted, thus addressed him:—

Such are thy pictures, Kneller, such thy skill,
That Nature seems obedient to thy will,
Comes out and meets thy pencil in the draught,
Lives there, and wants but words to speak the thought.

Kneller was unquestionably a painter of high merit, as well as reputation, though the rapidity with which he could earn money has led him into a hasty and careless style in too many of his pictures. Where he has put forth all his powers, the freedom and nature of his draughts approach closely to Vandyck; his colouring is lively, true, and harmonious, and his disposition judicious. His heads are remarkably graceful; but in bestowing too exclusive attention upon this part, he has omitted to vary the attitudes or actions of his figures with the care of which they are worthy. He has also the fault of Lely, in giving such a sameness of expression to his countenances as almost to resemble each other. His principal works are at Hampton Court; but he is said himself to have given the preference to his *Converted Chinese*, at Windsor.

In private life, Sir Godfrey is represented as munificent in his mode of living, full of humour and repartee, extremely vain, and licentious in conversation, especially upon religious topics. His vanity may be excused,

considering that he was courted by kings and sung by poets; and his blasphemous and voluptuous jests will excite little astonishment, when it is recollected that he received his first encouragement in the court of a profane and witty debauchee. Such a man was not likely to speak very reverently of his Creator or very humbly of himself. "Dost thou think, man," he said, one day, to his tailor, who proposed his son for a pupil; "dost thou think, man, I can make thy son a painter? No! God Almighty only makes painters." Overhearing a low fellow cursing himself, he exclaimed, in wonder, "God d—n you, indeed! He may d—n the Duke of Marlborough, and perhaps Sir Godfrey Kneller; but do you think he will take the trouble of d—ning such a scoundrel as you?" With low wit, however, he possessed the finest sense of what is called the polite. When asked by Louis the Fourteenth what mark of the royal esteem he should wish to receive, Kneller modestly answered, that he should feel honoured if his majesty would condescend to sit to him for a quarter of an hour, that he might execute a drawing of his face for himself. Sir Godfrey had a country house near Hampton Court, where he acted as a magistrate, and it is recorded, to his honour, that he exercised his authority with less attention to the letter of the law than to the dictates of humanity.

JOSEPH HIGHMORE.

JOSEPH HIGHMORE, the son of a coal merchant, was born in the parish of St. James, Garlickhithe, London, on the 13th of June, 1692. Evincing an early inclination for the art of painting, it was intended that he should be put apprentice to his uncle, who was serjeant-painter to King William; but, for some reasons, which none of his biographers state, he changed his purpose, and was articled to an attorney in 1707. This occupation was so little suited to his taste, that, in about three years, he began to form a resolution of indulging his natural disposition to his favourite art, and accordingly spent all his leisure hours in drawing and

designing, and in the study of geometry, perspective, and architecture. He also attended Mr. Cheselden's lectures on anatomy, and entered himself of the Painter's Academy, in Great Queen Street, then under the direction of Sir Godfrey Kneller, who took particular notice of him, distinguishing him by the name of "the young lawyer." At the expiration of his clerkship, in 1714, he forsook the law altogether; and, in the spring of the following year, commenced artist by profession. About this time was published Dr. Brook Taylor's *Linear Perspective*, with the principles of which excellent but intricate system, Mr. Highmore imme-

diately made himself acquainted; a task few artists could, at that time, have readily achieved. His reputation and business rapidly increased, and induced him, in 1723, up to which period he had resided in the city, to remove to Lincoln's Inn Fields. On the revival of the order of the knights of the Bath, in 1725, he was engaged by Mr. Price, to make the drawings for his prints, which led to his employment, by several noblemen, in his capacity of portrait painter. Among other knights of the order whose portraits he painted, was the Duke of Richmond, attended by his three esquires, with a perspective view of Henry the Seventh's Chapel; a very fine performance. George the First sent for him, shortly afterwards, to paint the portrait of the Duke of Cumberland, which has been engraved in mezzotinto by Smith.

In 1732, Mr. Highmore visited the continent in company with Dr. Pemberton and Mr. Benjamin Robins. He was much delighted with the works of Rubens, at Antwerp, and also with the splendid gallery of pictures collected by that artist, at Dusseldorp. During an excursion to France, in 1734, he had the gratification of seeing Cardinal de Polignac's famous group of antique statues, the court of Lycomedes, then just brought from Rome, but afterwards bought by the King of Prussia, and destroyed at Charlottenburg, by the Russians. Among his sitters, in 1742, were the Prince and Princess of Wales, whom he painted for the Duke of Saxe Gotha. For the same court, he subsequently painted the portrait of the Queen of Denmark. In 1744, he was employed in making a set of designs from the novel of Pamela, which were engraved, and published by subscription, in the following year. About the same time, he drew the portraits of Dr. Young, and General Wolfe, then a boy of eighteen, said to be the only original portraits of these two eminent men. On the first institution of the Academy of Painting, he was elected one of the professors; but his numerous avocations induced him to decline the honour. In 1754, he published *A Critical Examination of the Paintings, by Rubens, on the Ceiling of the Banqueting House at Whitehall*, in which architecture is introduced, so far as relates to perspective; together

with the discussion of a question which has been the subject of debate among painters. In the solution of this question, he proved that Rubens, and several other eminent painters, were mistaken in the practice, and Mr. Kirby and other authors, in the theory, of perspective. Mr. Highmore relinquished his professional pursuits in 1761; and, after having disposed of his collection of pictures by auction, retired to Canterbury, where, laying down the pencil for the pen, he closed a useful and honourable career, on the 3rd of March, 1780, in his eighty-eighth year.

Among the painters of his time Mr. Highmore stood deservedly pre-eminent, though, long before his death, this country had given birth to artists by whom his works are completely eclipsed. Yet that his abilities were great, many of his pictures, the tints of which have been compared, for durability, to those of Rubens and Vandyck, sufficiently attest. Among his historical pictures may be mentioned, Hagar and Ishmael, a present to the Foundling Hospital; The Good Samaritan; The Finding of Moses; The Graces unveiling Nature; and The Queen Mother of Edward the Fourth, with her younger Son, in Westminster Abbey. He painted more family pieces than any one of his time. His knowledge of perspective was great, and his idea of beauty, when he indulged his fancy, of a superior order. Many of his best portraits were painted from memory, both as to likeness and execution. His talents, as an artist, were, on the whole, certainly more than respectable, and not unworthy of the eulogy of Mr. Hawkins Browne, in his poetical epistle on Design and Beauty.

Mr. Highmore's name, also, stands high as an author. His chief work is entitled *Practice of Perspective*, on the principles of Dr. Brook Taylor; in which he not only evinced his scientific knowledge of the subject, but removed, by its perspicuity, the only objection that has been made to the system of Dr. Taylor. His other publications are: *Observations on a Pamphlet entitled Christianity not founded on argument*; and, *Essays, Moral, Religious, and Miscellaneous*, with a translation, in prose, of Mr. Browne's Latin poem on the Immortality of the Soul. Of

these Dr. Hawkesworth observes, "they do the author great credit; they are not excursions of fancy, but efforts of thought, and indubitable indications of an active and vigorous mind." To *The Gentleman's Magazine* he communicated, Remarks on some Passages in Mr. Webb's Inquiry into the Beauties of Painting; and, A Natural and Obvious Manner of constructing Sun Dials, deduced from the situation and motion of the earth with respect to the sun, explained by a scheme.

Mr. Highmore was survived by a son and a daughter, but lost his wife in 1750, after an union of thirty-four

years. A strong constitution and habitual temperance kept him in good health to the last; and he was able to take exercise on horseback till within a short period of his death. His private character was amiable and exemplary. "No man," says his biographer, "had more clearness and precision of ideas, or a more ardent desire to know the truth, and, when known, conscientiously to pursue it. With strong passions, ever guided by the strictest virtue, he had a tender, susceptible heart, always open to the distresses of his fellow-creatures, and always ready to relieve them."

WILLIAM HOGARTH.

WILLIAM HOGARTH, or Hogart, as he was sometimes called, was born in London, on the 10th of December, 1697. His father, who had come from Westmoreland to the metropolis in hopes of obtaining literary employment, worked, for some time, as a corrector of the press, and also kept a school; but lived and died, it appears, in a state of embarrassment. The subject of our memoir, therefore, having, as he says, had before his eyes the precarious situation of men of classical education, left school, at his own desire, at about fourteen, and was apprenticed to Ellis Gamble, an eminent silversmith, in Cranbourne Street. He had previously shown some taste for designing, in the manner in which he used to decorate his school exercises; and, during his apprenticeship, he demonstrated both ability and ambition to excel as an artist. Nature was his model from the first; imitation from the best masters being regarded by him as "little more than pouring water out of one vessel into another." The customary forms of study he also disdained, though it was no less, perhaps, from constitutional idleness than from his own proper notions, that his short-hand way of acquiring knowledge, as Allan Cunningham expresses it, was resolved upon. His plan was, instead of copying with his pencil, to trace with his eye, and after fixing forms and cha-

racters in his mind, to try the effect of such a mode of application, by conveying the impress of his memory to the canvass. "For this purpose," he says, "I considered what various ways, and to what different purposes, the memory might be applied, and fell upon one most suitable to my situation and idle disposition; laying it down first as an axiom, that he who could, by any means, acquire and retain in his memory perfect ideas of the subjects he meant to draw, would have as clear a knowledge of the figure as a man who can write freely hath of the twenty-five letters of the alphabet and their infinite combinations."

In 1718, he left Mr. Gamble, and entered himself of the Academy for Design, in St. Martin's Lane, where he studied drawing from the life. For some years his chief mode of obtaining a livelihood was by engraving arms and crests, and furnishing cuts for various publications of the time. His first engraving which attracted notice, was a satirical piece, entitled *The Taste of the Town*, executed in 1724, and was so successful that it gave rise to several piracies. He next engraved a set of plates for an edition of *Hudibras*, which, however good in themselves, are, when contrasted with his subsequent performances, strikingly inferior. He had now attained the use of the brush, as well as the graver, but was so far from

being acknowledged as a painter, that an upholsterer refused to pay him for some designs for tapestry, on the ground of his having discovered Hogarth to be an engraver, who, in consequence, lost an action which he subsequently brought against his employer. This occurred in 1727; and, as he says, he could do little more than maintain himself until he was near thirty, we may conclude he had as yet acquired but little fame, and less profit. Under these circumstances, his marriage, in 1730, with the daughter of Sir James Thornhill, then serjeant-painter to the king, gave great offence to his wife's father, who looked upon this alliance with Hogarth as a degradation to his family. The talents, however, of Hogarth, ultimately produced a reconciliation between him and Sir James; though, before this took place, the latter is said to have remarked, on being shown the first part of *The Harlot's Progress*, that the man who could produce such works, could maintain a wife without a portion.

After his marriage, Hogarth commenced painter of small conversation pieces, from twelve to fifteen inches high, which succeeded for a few years; but it was still, he tells us, "a kind of drudgery;" and adds, "as I could not bring myself to act like some of my brethren, and make it a sort of manufactory, to be carried on by the help of back grounds and drapery painters, it was not sufficiently profitable to pay the expenses of my family." He appears, however, to have obtained considerable temporary employment as a portrait painter; though his prices, which his pride probably prevented him from entering in his memoranda, are supposed to have been very low. In this department of his art he was not popular: he took accurate, but, if we may use the expression, unfortunate likenesses; no one could fail to mark the resemblance, but every one felt that Hogarth would be the last person to whom they would choose to sit. "The calm contemplative look," as Mr. Cunningham has well observed, "the elegance of form without the grace of action, and motionless repose approaching to slumber, were not for him, whose strength lay in kindling figures into life and tossing them into business." For this reason he suc-

ceeded tolerably well in his portrait of Garrick, as Richard the Third, which brought him £200; a sum, he says, "more than any English artist ever before received for a single portrait."

In 1734, he published *The Harlot's Progress*, in a series of six plates, which were beheld with admiration and wonder; and on account of the fidelity of the portraits of the infamous Colonel Charteris, and others, excited universal interest as well as applause. His reputation was now suddenly but firmly established; and his vanity increased with his fame, if we may judge from the following passage found among his memoranda:—"I entertained some thoughts," he writes, "of succeeding in what the puffers in books call the great style of history painting; so that, without having had a stroke of this grand business before, I quitted small portraits and familiar conversations, and, with a smile at my own temerity, commenced history painter, and, on a great staircase, at St. Bartholomew's Hospital, painted two Scripture stories—*The Pool of Bethesda*, and *The Good Samaritan*, with figures seven feet high. These I presented to the charity; and thought they might serve as a specimen to show that, were there an inclination in England for encouraging historical pictures, such a first essay might prove the painting them more easily attainable than is generally imagined." The above paintings were finished in 1736; both were deficient in dignity, and their chief merit will be found in some coarse, though original, conceptions, totally unsuited to the character of either subject. His subsequent efforts, in this way, were absolute failures; and his painting of *Sigismunda* is described, by Walpole, as "more ridiculous than any thing he ever ridiculed." Sir Richard Grosvenor, who was to have purchased it for £400, refused to receive it; a mortification which Hogarth never forgot. *The Harlot's Progress* was followed by *The Rake's Progress*, which made a greater comparative addition to the fame than the pocket of Hogarth, who at length applied to, and obtained from, parliament, an act for recognising a legal copyright in designs and engravings, and restraining copies of such works from being made with-

out consent of the authors. His next productions, in succession, were, *The Sleeping Congregation*, *Southwark Fair*, *Modern Midnight Conversation*, and *The Enraged Musician*, which last appeared in 1740. They were followed by his *Four Times of the Day*, and *The Strolling Actresses*; the paintings of which, together with those of *The Harlot's Progress* and *The Rake's Progress*, making nineteen altogether, he offered for sale, by a sort of auction, on the 25th of January, 1745, when the whole produced him but £427:7s. For the six paintings of his next admirable production, *The Marriage à la Mode*, which he sold in 1750, he received only one hundred and ten guineas; whilst, at the same time, such sums were being lavished upon Farinelli, the opera singer, that the vain creature, says Allan Cunningham, exclaimed, "There is but one God and one Farinelli!" The series of his *Marriage à la Mode* were subsequently purchased, by Mr. Angerstein, for one thousand guineas, and now form part of the National Gallery.

In 1747, appeared his twelve scenes of *Industry and Idleness*, which are said to have had a beneficial effect upon the London apprentices; and, as Hogarth tells us, sold more rapidly at Christmas than any other time. They were followed by a design called *The Roast Beef of Old England*; a satire on the French nation, in revenge for the treatment he had met with during a visit to Calais, where, being discovered sketching one of the gates, he was seized as a spy, and sent back to England. Next came *The Four Stages of Cruelty*, and *The March to Finchley*, which latter was intended to be inscribed to George the Second, who seems to have appreciated neither the compliment nor the skill of the artist. *Beer Street* and *Gin Lane*, *France and England*, *The Cockpit*, and *The Election*, in four scenes, were his next performances; all of which maintained the high reputation of our artist. In 1753, he published a work, in which he had been assisted by Dr. Hoadly, entitled *The Analysis of Beauty*, written to prove that the undulating line pervades every thing that is beautiful, both in art and nature. He had previously given some hint of this idea

in a painting of himself, by etching upon the palette he represented himself holding, a winding line with this motto, "Line of Beauty and Grace." The work was virulently attacked, and Wilkes and others denied that it was the composition of Hogarth; but amidst all the outcry raised against it, it was allowed to be full of genius and originality, and to contain many sensible and useful observations, if not fully establishing the theory of its author. Bishop Warburton wrote a very complimentary letter to Hogarth, respecting this publication; and the celebrated painter, West, used to speak of it as a work of the highest value to every one studying the art. It was translated into German and Italian; and upon its appearance at Augsburg, the author was elected a counsellor and honorary member of the Imperial Academy of that city.

In 1757, the subject of our memoir was made serjeant-painter to the king, an appointment which probably induced him to publish, in 1762, a political print, entitled *The Times*, in which Pitt and Temple, the friends of Wilkes and Churchill, were satirized. This drew from the two last all the venom of which their pens were capable, the former making *The North Briton* the vehicle of his rancour. Hogarth was advised by his friends to take no notice of these attacks, but he felt them too keenly not to retort with his pencil, and he accordingly produced a portrait of Wilkes, of which the artist himself has truly observed, "the ridiculous was apparent to every eye. A Brutus—a saviour of his country—with such an aspect—was so arrant a farce, that, though it gave rise to much laughter in the lookers-on, it galled both him and his adherents." With respect to Churchill, he patched up a print of him in the character of a bear; a production which, like the lines of Churchill, displayed, though not in an equal degree, more venom than wit, and induced Lord Orford to say of both, "Never did two men of abilities throw mud with less dexterity." Hogarth's next work was a satirical print against the methodists, entitled, *Credulity, Superstition, and Fanaticism*, executed in a manner that showed his powers were in no way diminished. His last per-

formance was a piece entitled *Finis*, the *Bathos*, or the *Art of Sinking in Sublime Painting*. He is said to have had a presentiment that this was his last work, and when the design of the plate was complete, he said, looking at it, "So far so good; nothing remains but this;" and then, sketching the resemblance of a broken palette, continued, "*Finis*—the deed is done—all is over." It is said that the satire of Churchill tended to hasten his death; and certainly, Churchill, with equal insolence and brutality, triumphantly adverted to the possibility of such an effect; but it seems that the merit of embittering the last days of this inimitable artist belongs chiefly to Wilkes. Hogarth, whose health had been on the decline for some months previously, left his summer residence, at Chiswick, on the 25th of October, 1764, and died on the following day, from a suffusion of blood among the arteries, at his house in Leicester Square. He was buried in the churchyard of Chiswick, under a tombstone which bears an inscription written by Garrick. His widow had the copyright of his plates secured to her by act of parliament for twenty years; but she outlived the period of her right, and was at length so reduced, that, two years before her death, she received a pension of £40 from the Royal Academy.

Hogarth's person was rather below the middle size; he had a high forehead; a bright, shrewd, and intelligent eye; and a countenance altogether open and pleasing. He was of a cheerful temper, and loved mirth and company; combined sense and humour in his conversation; was ardent in his friendships, and also in his resentments. He cared not whom he offended by his pencil, and was not choice in his selection of words to those who either injured or insulted him. West, the painter, calls him a strutting, consequential little man; and Nichols describes him as one whose manners were gross and uncultivated, and whose social ambition aspired no higher than to shine in a club of mechanics. The two accounts are somewhat paradoxical, but the greater probability of truth is in the former; as Hogarth kept his carriage, was vain of his abilities, was admitted to the table of Horace Walpole

and others, loved dress and good order, and frequently spoke of his early hardships in contrast to his subsequent condition, with an air of triumph and self-importance. In his relation of husband, brother, friend, and master (he was never a father), Ireland speaks of him as kind, generous, sincere, and indulgent; in diet he was abstemious, but in his hospitalities, though devoid of ostentation, liberal and free-hearted; not parsimonious, yet frugal. Of his absence of mind, an anecdote is told by Nichols, which has obtained general belief:—Calling, one rainy day, in his carriage, on the lord mayor, Beckford, (in the conflagration of whose residence, at Fonthill, the original paintings of *The Harlot's* and *Rake's Progress* were consumed), he came out at a wrong door, forgot that he had a carriage, and, after in vain seeking for a hackney coach, returned home wet to the skin. The same authority also tells us, that "he would sometimes turn his chair round as if he had finished eating, and as suddenly would re-turn it and fall to his meal again." From Nichols, also, Hogarth's biographers have quoted the following instance of his vanity:—On being told that Mr. John Freke, the anatomist, had asserted that Greene was as eminent a composer as Handel, he observed, "That fellow, Freke, is always shooting his bolt absurdly one way or another. Handel is a giant in music; Greene only a light *Florimel*-kind of composer." "Ay," said his informant, "but, at the same time, he declared you was as good a portrait painter as *Vandyck*." "There," added Hogarth, "he was right; and so, by G—! I am; give me my time, and let me choose my subject."

Hogarth possessed a very retentive memory, and therefore seldom copied on the spot any object that struck him as worthy of remark; sometimes, however, when a singularly grotesque or absurd countenance presented itself, he would sketch it at the moment with such materials as were immediately at hand, or in the absence of any, upon his thumb-nail. On an occasion of this sort, he produced a reconciliation between two disputants at a tavern, by instantly sketching the ludicrously rueful countenance of one of them who had received a blow from

a quart pot; and the figure of the woman spiriting brandy into the eyes of another, introduced into his *Modern Midnight Conversation*, was also taken on the spot. The following anecdotes are too characteristic to be omitted, though the latter has been likewise related of Sir Peter Lely and Sir Godfrey Kneller:—Being employed by a nobleman to paint a portion of the walls of a staircase with the subject of Pharaoh and his host drowned in the Red Sea, he set to work and painted the whole space red; and upon demanding payment, was refused, because he had proceeded no further than to lay his ground. "Ground," said he, "there is no ground; the colour is the Red Sea, Pharaoh and all are drowned; the sea covers them, and you can see nothing of them."—An extremely ugly person once sat to him for his portrait, which he made so like, that the sitter was himself disgusted at the accuracy of the resemblance; and having refused to pay for it, Hogarth wrote to him, saying if the money was not forthcoming within three days, he should dispose of it, with the addition of a tail and other appendages, to a wild beast man as a show. This had the effect he desired, for the money was immediately paid, and the picture was subsequently burnt.

Upon the same principle, perhaps, that he would have refused Crabbe the title of a poet, Walpole ascribes slender merit to Hogarth as a painter; yet none will now deny, that, in his peculiar

style, Hogarth excelled all other painters. He is not to be estimated by the deviations from his natural track: what his genius achieved, and not what his ambition attempted, demands the attention of posterity. His pieces have been all justly called "lectures of morality;" and for this reason alone they will always stand conspicuously and honourably apart from the mass of pictures that appeal to the imagination without touching or improving the heart. He may be said, observes Dr. Aikin, to have created an entirely new species of painting, which may be termed the *moral comic*. His works are certainly not so much studies for the professional artist, as for the searchers into life and manners, and the votaries of true humour; but Hogarth was not the less a painter for that. The writer, indeed, who questions his right to this title, has, perhaps, more than all others, confirmed it by the following sensible and accurate estimate, with which we shall conclude our memoir:—"When the Flemish painters attempt humour," says Walpole, "it is by making a drunkard vomit; they take evacuations for jokes; and when they make us sick, they think they make us laugh. The views of Hogarth were more generous and extensive; mirth coloured his pictures, but benevolence designed them; he smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies."

ALLAN RAMSAY.

THIS artist, son of the celebrated poet of the same name, was born at Edinburgh, in the year 1713. He began to sketch at twelve years old, as appears by a letter from his father to Smibert, the painter, in 1736. "My son Allan," writes the author of *The Gentle Shepherd*, "has been pursuing his science since he was a dozen years auld: was with Mr. Hyffidg, in London, for some time, about two years ago; has since been painting here like a Raphael: sets out for the seat of the beast beyond the Alps within a month hence, to be away

two years. I'm sweer (loth) to part with him, but canna stem the current which flows from the advice of his patrons and his own inclination." Allan left Edinburgh in June, 1736; and, after having studied three years at Rome, under Solimene and Imperiale, returned to Scotland, and commenced portrait painter. One of his best performances, about this time, was the portrait of Archibald, Duke of Argyle, in his robes as lord of session, now in the Exchange at Glasgow.

After he had been some time at

Edinburgh, Mr. Ramsay removed to London, where he met with powerful friends and extensive patronage. His principal friend was the Earl of Bute, by whose recommendation of him to the Prince of Wales, he was appointed to paint the portrait of his royal highness, and those of several persons belonging to the court. Reynolds, though there was little to fear from such a competitor, did not think Ramsay a contemptible rival, and took particular pains with a full length, which he was painting about this time, saying, in allusion to a picture of the same size, by Ramsay, of the Earl of Bute, "I wish to show legs with Ramsay's Lord Bute." The satire of Churchill, and the pencil of Hogarth, the latter of whom tried to pun him down under the name of Ram's-eye, disconcerted Ramsay but little, and proved no obstacle to his success. His fame and his profit daily increased; and he is said to have realized no less than £40,000, even before his appointment of painter to the crown. The use he made of it was highly honourable to him; he paid his father's debts, and settled a pension on his sister Janet. A second journey to Rome increased his admiration of the style of the great Italian masters; and he recreated himself by paying a visit to Edinburgh, where he established the Select Society.

On the accession of George the Third, Ramsay felt the influence of royal patronage in the most gratifying manner. He was appointed portrait painter to the court, on the death of Shackelton, in 1767, though some say that Shackelton was removed to make way for him, and died of a broken heart on hearing that Ramsay was chosen in his stead. Reynolds, too, was in the height of his popularity, but, being no favourite with the king, Ramsay had no fears of being supplanted in that quarter. He was now so fully employed, that he was obliged to call in the aid of five assistants, to whom he intrusted the various parts of his pictures with the exception of the head, such was the rage to have a portrait painted by his hand. Among the pictures which he painted by royal command, were several of the king and queen in their royal robes, as presents to foreign ambassadors. He generally

worked upon them at the palace, the king being fond of seeing him at his canvass, and of conversing with him as he proceeded. He was occasionally desired to set up his easel in his majesty's dining-room; and it is related that, when the king had finished his usual allowance of boiled mutton and turnips, he would rise, and say, "Now, Ramsay, sit down in my place and take your dinner." His first portrait of the queen was completed at his own studio, whither all the crown jewels and regalia were sent to him; in consequence of which, sentinels were posted, day and night, in front and rear of his house.

Ramsay was also a man of letters as well as an artist, and it was less in the character of the latter than of the former, that he made a third journey to Rome, shortly after his appointment to be king's painter. He employed himself chiefly in examining and copying the ancient Greek and Latin inscriptions in the corridors of the Vatican; or, to use the words of Fuseli, he "was smit with the love of classic lore, and desired to trace on dubious vestiges the haunts of ancient genius and learning." He had already made himself known, at home, as the author of many ingenious pieces on history, politics, and criticism, since published under the title of *Investigator*; and he acquired credit by a pamphlet on the subject of Elizabeth Canning, which exposed the real truth of that story. An accident which he met with some time after his return to London, was the means of putting a check to his still flourishing practice. Happening to read the account of a fire in which several lives were lost, he was so touched with the calamity, that he rose up on the moment, and desired his servants and pupils to follow him, that he might show them the way of escaping under similar circumstances to those of which he had just been reading. Taking a ladder, he proceeded with it to the loft door, where he mounted, and, on arriving at the top, exclaimed, "Now I am safe, I can escape along the roofs of the adjoining houses." He then turned to descend, but his foot unfortunately slipping, he fell and dislocated his right arm. He was, at the time, employed on a picture of the king, for the Excise office, but contrived to finish it by

holding up his right arm with his left ; and, what is more extraordinary, both he and others declared it to be the finest portrait he had ever painted. His health not mending, he resolved to quit his profession for a time, and remove to Rome, whither he accordingly proceeded. He set out on his return to England in the summer of 1784, but reached Paris with difficulty, and died there of a fever, in August, in the seventy-first year of his age.

Ramsay was of the middle size, well made in his person, and intelligent in his look. He was elegant in his manners, a most agreeable companion, and a steadfast friend ; quick in his temper, and somewhat passionate, but easily appeased. He was an accomplished modern scholar ; and Dr. Johnson said of him, " You will not find a man in whose conversation there is more instruction, more information, or more elegance, than in Ramsay's." Dr. Johnson's passion for tea was not greater than Ramsay's, who had such a dislike to wine, that even the smell, it is said, of a bottle of claret, was too much for him.

As an artist, he has the merit of having succeeded in the style he attempted ; he confined himself to the placid and contemplative, and displays enough of nature and taste in his pictures to warrant the observation of Walpole, that if he did not achieve a first-rate name, it was for want of subjects rather than of genius. Northcote, in his *Conversations*, speaks of him as follows :—" There was Ramsay, of whom Sir Joshua used to say, that he was the most sensible among all the

painters of his time ; but he has left little to show it. His manner was dry and timid : he stopped short in the middle of his work because he knew exactly how much it wanted. Now and then we find tints and sketches, which show what he might have been, if his hand had been equal to his conceptions. I have seen a picture of his of the queen, soon after she was married ; a profile, and slightly done, but it was a paragon of elegance. She had a fan in her hand :—Lord, how she held that fan ! It was weak in execution, and ordinary in features, but the farthest possible removed from anything like vulgarity. A professor might despise it ; but, in the mental part, I have never seen anything of Vandyck's equal to it. I should find it difficult to produce anything of Sir Joshua's that conveys an idea of more grace and delicacy."

The following anecdote is told of Ramsay, during his residence at Rome :—Whilst he was being conducted over the School of Art, by the president of the Roman Academy, and looking at the drawings of the students, the president hinted that England had nothing of a similar kind to compare with them. Ramsay indignantly replied, " Well, sir, I will show you how we draw in England," and immediately wrote to one of his pupils, Davie Martin, to come to Rome with his drawings. On their arrival, Ramsay arranged them in order, and invited the president and his scholars to inspect them ; when, he says, " the Italians were confounded and overcome, and British skill was triumphant."

RICHARD WILSON.

RICHARD WILSON, son of the rector of Pinoges, in Montgomeryshire, was born about the year 1713 ; and, probably, received his education under his father's roof. Of the early period of his life, however, nothing is positively known, except that the taste he developed for drawing induced his relation, Sir George Wynn, to take him to London, and place him with an

obscure portrait painter of the name of Wright. This profession he himself followed until his thirty-sixth year ; when having acquired sufficient means to visit Italy, he proceeded thither for the purpose of improving himself in his art, in which he had as yet acquired but little distinction. His talents soon procured him notice ; and, meeting, at Venice, with a Mr. Lock, was carried

by that gentleman to Rome, where a fortunate accident led to a complete change in the character of his productions. Waiting rather long, one morning, for the appearance of Zuccherelli, he amused himself by painting a scene, taken from the window of the artist's room. Zuccherelli, upon entering, expressed his astonishment at the performance, and asking Wilson if he had studied landscape, received a reply in the negative; "then," said he, "I advise you to try, for you are sure of success." Another circumstance, by which this was followed, confirmed the judgment of Zuccherelli, and determined the future career of Wilson. Vernet, the celebrated French painter, coming, one day, into the painting-room of the subject of our memoir, was so struck with a newly-finished landscape, that he proposed to exchange for it one of his own. To this Wilson gladly agreed, and had the additional satisfaction of hearing that his picture was daily pointed out for admiration in the exhibition room of Vernet; who used to say to his English visitors, when they applauded his own performances, "Don't talk of my landscapes alone, when your countryman, Wilson, paints so beautifully."

Thus encouraged, he remained abroad six years, during which time his fame drew to him several pupils; and, before his departure from the continent, his portrait was painted, and presented to him, by Mengs. On his arrival in London, he was, at first, patronised by men of rank and taste; and his pictures of Niobe, and A View of Rome, the former of which was purchased by the Duke of Cumberland, and the latter by the Marquess of Tavistock, gained for him the reputation of the ablest landscape painter of his country. Caprice, however, soon lost him public estimation; and, his genius not being sufficiently rewarded by the few who were able to appreciate it, he sought and obtained the place of librarian of the Royal Academy. Of this appointment the profits were but small, yet they exceeded probably those he got by his pictures, which he now had the mortification of seeing superseded by the comparative daubs of Smith and Barret, who were making large fortunes, whilst Wilson was sending

his works to the pawnbrokers, or compelled to paint a picture, as it is said he did his Ceyx and Halcyone, for a pot of beer and the remains of a Stilton cheese. He subsequently made sketches for half-a-crown, and was compelled to remove to a residence as mean as his price. "His last retreat in this wealthy city," says Allan Cunningham, "was a small room somewhere about Tottenham Court Road; an easel and a brush,—a chair and a table,—a hard bed, with few clothes,—a scanty meal and the favourite pot of porter, were all that Wilson could call his own." Towards the close of his life, however, his lot was ameliorated by the possession of a small estate, in Wales, which he inherited on the death of his brother, and whither he retired to spend the remainder of his days. The estate was situated at Colomondie, near Llanveris, in Denbighshire; and here Wilson died, in May, 1782.

In person, our artist was above the middle size, possessing a robust and almost corpulent frame, with a red blotchy face, and large head. Neither his speech nor his manners were polished; and he was sometimes peevish and morose; but his language was always that of truth and candour; and his conversation abounded with information and humour. Of his readiness and spirit in resenting an insult, the following anecdotes are told:—Sir Joshua Reynolds, who is said to have regarded him with jealousy, having proposed, at a meeting of the academy, the health of Gainsborough, as the best landscape painter, Wilson, of whose presence Sir Joshua was not aware, added, aloud, "and the best portrait painter too." Being told that Zoffani, in his satiric picture of the Royal Academy, had represented him with a pot of porter at his elbow, he selected a stout stick, and declared he would give the caricaturist a good cudgelling; which the latter, however, had the prudence to avoid, by painting out the offensive part. Of his abilities as a painter, he was far from vain, but would never suffer his own taste to be controlled by that of others; and, on one occasion, when some one, commissioned by the committee of taste, told him he must imitate the lighter style of Zuccherelli, if he hoped for their good opinion, he returned a con-

temptuous and indignant answer, which lost him their future patronage. He was sensible of his own genius, and of its superiority to that of some of his more fortunate contemporaries: "You will live," he once exclaimed to Sir W. Beechey, "to see great prices given for my pictures, when those of Barret will not fetch one farthing." Wilson used few colours, but one brush, and worked standing, and aimed rather at producing bold effects, than correct and elaborate delineations. His conceptions are poetic and noble, yet so happily true to nature as to delight both the rustic and the scholar; the peculiar harmony and lustre that pervade his compositions have seldom been exceeded; and, in ærial effect, he, perhaps, justly considered himself without a rival. Among his most beautiful performances are, *The Death of Niobe*; *Phaëton*; *Morning*; *Celadon and Amelia*; *Apollo and the Fawn*; *Meleager and Atalanta*; *Cicero at his Villa*; *Temple of Bacchus*; *Adrian's Villa*; *Tomb of the Horatii and Curatii*; *Castle of Dinas Bran*; and *Nymphs Bathing*. Fuseli, in forming an esti-

mate of the powers of Wilson, makes the following comparison between him and the prince of Italian landscape painters: "Claude, little above mediocrity in all other branches of landscape painting, had one great prerogative—sublimity; but his powers rose and set with the sun; he could only be serenely sublime or romantic. Wilson, without so great a feature, had a more varied and more proportionate power; he observed Nature in all her appearances, and had a characteristic touch for all her forms. But though in effects of dewy freshness and silent evening lights, few equalled, and fewer excelled him, his grandeur is oftener allied to terror, bustle, and convulsion, than to calmness and tranquillity. Figures, it is difficult to say which of the two introduced or handled with greater infelicity." It is hardly fair, however, to draw a parallel between two artists whose styles, it is admitted, were so different. It should be observed, that Wilson painted the same subject three or four times, which has given rise to a suspicion of the originality of some of his works.

SIR JOSHUA REYNOLDS.

THIS celebrated artist, one of the eleven children of a clergyman, was born at Plympton, in Devonshire, on the 16th of July, 1723. It is not, perhaps, worth stating (what, however, most of his biographers record), that, by some mistake or other, he was baptised Joseph instead of Joshua. Under his father, who was head of the grammar-school at Plympton, he received his education; but, not having a very strict master, he made but little progress in classical study. He was intended for the medical profession, and was, consequently, discouraged in the early taste which he displayed for drawing; but having made himself acquainted with *The Jesuits' Perspective*, he produced a drawing so admirably illustrative of its rules, that his father declared "it was wonderful," and left him to follow his own inclinations. He was accordingly, in October, 1741, sent to London,

and placed under the care of Hudson the portrait painter, a man of more popularity than genius, and in whose employ he continued about two years. Their separation is said to have been accelerated by Hudson's jealousy of his pupil, who had not only made some copies from Guercino, which were taken for originals, but had executed a portrait of a female servant in the house, in so masterly a manner, that it obtained more applause than all the other pictures in Hudson's gallery.

Reynolds returned home in 1743; but, instead of applying himself to his profession, mixed in company to a degree which he afterwards regretted. In 1745, he took a house at Plymouth Dock, and commenced portrait painter; but, though his likenesses were tolerably good, too much of Hudson's style was apparent. Almost all his sitters were drawn with one hand in the waist-

coat, and the other holding a hat; but one of his employers wishing the hat to be upon his head, such, it is said, was the force of habit in Reynolds, that he sent home the portrait with one hat on the head, and another under the arm. Among his sitters at Plymouth were the beautiful Miss Chudleigh, afterwards Duchess of Kingston, and Captain (afterwards Lord) Keppel; and when the latter was appointed commodore on the Mediterranean station, he invited the subject of our memoir to accompany him. After making a short stay at Lisbon, Algiers, and Minorca, where he painted most of the officers in garrison, and received a severe wound in his face, by being carried over a precipice, whilst riding a horse that had taken fright, he proceeded by way of Leghorn to Rome. "Here," says Northcote, "his time was employed in such a manner as might have been expected from one of his talents and virtue. He contemplated with unwearied attention, and ardent zeal, the various beauties which marked the style of different schools and different ages. He copied and sketched in the Vatican such parts of the works of Raphael and Michael Angelo as he thought would be most conducive to his future excellence; and, by his well-directed studies, acquired that grace of thinking, to which he was principally indebted for his subsequent reputation as a painter." It should be observed, however, that he preferred the study of nature to that of the finest masters; and refused, therefore, many of the offers made to him by travellers, of commission to make copies. "Whilst I was at Rome," he says, "I was very little employed by travellers, and that little I always considered as so much time lost." Before leaving the "eternal city," he painted an admirable likeness of himself, and a sort of parody on Raphael's School of Athens; but soon relinquished subjects of this kind, lest it might corrupt his taste as a portrait painter. We ought not, perhaps, to quit this part of our memoir, without quoting Sir Joshua's own interesting account of his feelings on first beholding the works of Raffaele, in the Vatican. "It has frequently happened," he says, "as I was informed by the keeper of the Vatican, that

many of those whom he had conducted through the various apartments of that edifice, when about to be dismissed, have asked for the works of Raffaele, and would not believe that they had already passed through the rooms where they are preserved; so little impression had those performances made on them. One of the first painters now in France once told me, that this circumstance happened to himself, though he now looks upon Raffaele with that veneration which he deserves from all painters and lovers of the art. I remember very well my own disappointment when I first visited the Vatican; but on confessing my feelings to a brother student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raffaele had the same effect upon him, or rather, that they did not produce the effect which he expected. In justice to myself, however, I must add, that though disappointed and mortified at not finding myself enraptured with the works of this great master, I did not for a moment conceive, or suppose, that the name of Raffaele, and those admirable paintings in particular, owed their reputation to the ignorance and prejudice of mankind; on the contrary, my not relishing them, as I was conscious I ought to have done, was one of the most humiliating circumstances that ever happened to me. I found myself in the midst of works, executed upon principles with which I was unacquainted: I felt my ignorance, and stood abashed."

He returned to England, in October, 1752, and shortly afterwards took a house in St. Martin's Lane, where his paintings soon excited the envy of his brother artists. The freedom of his conceptions, and the splendour of his colouring, were considered as heretical innovations: Hudson exclaimed, "Reynolds, you don't paint so well as when you left England!" Another artist pointed out the difference of his style from that of Lely, and a third made an invidious comparison of his works with those of Kneller. Public attention was first called to Reynolds by a very striking portrait which he had painted of Commodore Keppel; but the partiality of fashion to one Liotard, a foreigner, delayed for awhile the popu-

larity that was awaiting him. Patrons at length began to smile upon him: Liotard, whose pictures were accurate, but cold and tame resemblances, was deserted and forgotten; whilst the sitting-room of Reynolds, who now removed to Newport Street, was daily crowded. "The force and felicity of his portraits," says Northcote, "not only drew around him the opulence and beauty of the nation, but happily gained him the merited honour of perpetuating the features of all the eminent and distinguished men of learning then living."

In 1754, he was introduced at the house of the Misses Cotterel, in Newport Street, to Dr. Johnson, whose attention he attracted by an observation which the doctor declared could only have emanated from the mind of a man who thought for himself. The conversation amongst the ladies turned upon the death of a friend, to whom they owed obligations: "You have, however, the comfort," said Reynolds, "of being relieved from the burthen of gratitude." This remark was considered by the company as selfish, but Johnson declared that it was true to nature: and from this time an intimacy sprung up between them, which lasted through life. In a few years, his business became so extensive, that he found it expedient to employ several persons in the preparation of his draperies and back-grounds; and, in 1761, he removed to Leicester Square, and set up his carriage, on the panels of which were painted allegorical representations of the seasons. His sister, who resided with him, thinking it too gaudy, expressed as much: "What!" he exclaimed, "would you have me keep a carriage like an apothecary's?" The furniture of his house shewed the same love of splendour; and he was anxious that it should be seen; accordingly, he gave elegant dinners and conversazioni, to which Burke, Garrick, Goldsmith, Johnson, and other literary men, were always invited. In 1762, he visited his native county, for the benefit of his health, and, some time after his return, was enrolled among the members of the Literary Club, on its establishment by Johnson, in 1764. His income was, at this time, £6,000 per annum; and Allan Cunningham hints, that his "heavy

purse and hospitable table," caused his election to the club above-mentioned; a supposition which the known independence of Johnson, who probably proposed him, completely refutes. It can only be attributed to the sincere friendship which the author had for the painter, or the former, in writing to the latter, on hearing of his illness, would never have said, "If I should lose you, I should lose almost the only man whom I can call a friend."

On the establishment of the Royal Academy, in 1768, Reynolds was made president, and, in the same year, knighted. It is said that he refused to belong to the institution, until assured of receiving this honour, and, with his usual caution, he certainly took time to consider his acceptance of the presidency. The duties of the office, however, he performed with a laudable zeal, voluntarily imposing upon himself the task of delivering a course of lectures to the students. They consisted of fifteen, all replete with the soundest principles, and the most useful information. Of their merit he thought less than his hearers: a nobleman telling him that he read his discourses in so low a tone as almost to be inaudible, he replied, "That was to my advantage." If Barry's judgment be correct, Reynolds spoke the truth; for the former, when professor of painting at the academy, being asked by the latter why his were not ready, replied, fiercely, "If I had only, in composing my lectures, to produce such poor mistaken stuff as your discourses, I should have my work done, and be ready to read."

In 1773, the subject of our memoir visited Paris, and, on his return, was created LL.D. by the University of Oxford, having been previously admitted a member of the Royal, Antiquarian, and Dilettanti Societies. He was also elected mayor of his native town; and on being chosen a member of the Academy of Florence, painted, according to custom, a portrait of himself for the institution, which advanced the reputation of English art abroad. In 1780, and some succeeding years, he was engaged in a series of allegorical figures, and a picture of The Nativity, for the New College at Oxford. This, instead of occupying the place for which it was designed, was sold for

twelve hundred guineas, to the Duke of Rutland, and was destroyed in the conflagration of Belvoir Castle. In 1783, Sir Joshua visited some of the continental galleries; and, in the same year, published Mason's translation of Du Fresnoy's *Art of Painting*, with notes by himself, which display much sagacity, and knowledge of his art. In 1784, he succeeded Ramsay as king's painter; and, in the following year, executed, among other pictures, *The Infant Hercules strangling the Serpents*, for the Empress of Russia, who rewarded him with a note of thanks in her own hand, a gold snuff-box bearing her portrait, and fifteen hundred guineas. His next performances of celebrity were, *Puck*, *Macbeth and the Witches*, and *The Death of Cardinal Beaufort*, painted for the purpose of furnishing engravings to Alderman Boydell's edition of *Shakspere*.

In July, 1789, up to which period Sir Joshua had, with the exception of a slight paralytic stroke in 1782, enjoyed almost uninterrupted health, he felt a sudden decay of sight in his left eye. Whilst finishing the portrait of the Marchioness of Hertford, says Allan Cunningham, "he laid down the pencil, sat a little while in mute consideration, and never lifted it more." Though his friends read to him, and flocked round him, and he appeared cheerful, his spirits declined; and a circumstance shortly afterwards occurred which was not calculated to raise them. In a contest between Bonomi and Fuseli for the office of associate to the academy, he took the part of the former in so earnest a manner, that the success of Fuseli caused him the most bitter mortification. He wrote a letter, resigning his station as president, and was only prevented from doing so by the most abject entreaties of the academicians, and a message from the king himself, requesting him to continue in his office. He carried his original intention into effect, however, in 1790, when he took leave of the students, in an address, in which he expressed his enthusiastic admiration of Buonarotti, saying, "I should desire that the last words which I should pronounce in this academy, and from this place, might be the name of Michael Angelo." After his secession from the academy, he offered to

sell to it, at a low price, his collection of pictures by the great masters, on condition that a gallery should be purchased for them; but the offer, much to his mortification, was declined. To his partial loss of eyesight was now added an enlargement of the liver, the fatal effects of which he contemplated with composure, amid the assurances of his friends that he would recover. "I have been fortunate," he said, "in long good health and constant success, and I ought not to complain. I know that all things on earth must have an end, and now I am come to mine." He died on the 23rd of February, 1792, and was buried by the side of Sir Christopher Wren, in St. Paul's Cathedral, where a statue has since been raised to his memory, by Flaxman. His funeral was attended by many of the carriages of the nobility; and the pall was supported by three dukes, two marquesses, and five other noblemen.

In conformity with his own maxim, that an artist who marries is ruined, Sir Joshua died a bachelor. In person, he was rather under the middle size, with a florid complexion, round, blunt features, and, altogether, a pleasing countenance. His manners were those of the polished gentleman; and, aided by a naturally prudent and cautious disposition, he was seldom betrayed into rudeness, or even warmth of expression: nor is there reason to suppose that malevolence formed any part of his concealed anger, though somewhat of contempt, as well as dignity, might be sometimes traced in his forbearance. His servants describe him, according to Allan Cunningham, as having been hard and parsimonious; never thinking that he had enough labour out of his dependents, and always suspecting that he overpaid them. On the other hand, Johnson and Burke, the latter of whom has written a very eloquent eulogium on Reynolds, represent him as open and generous, and endowed with all the social and hospitable qualities. Both accounts are, in some measure, true: he offered his servant £100 per annum for the money he took at his door during the practice of vails' giving; while to Gainsborough, who asked only sixty guineas for a picture, he gave one hundred; and so many other instances of his liberality are

recorded, that it is impossible not to consider him, on the whole, as a generous and benevolent man.

As an artist, Sir Joshua has distinguished himself by his portraits, historical paintings, and lectures; which last, notwithstanding the contempt some artists professed to regard them with, were sufficiently important to be sometimes attributed to Burke, and sometimes to Johnson. No one, however, now disputes that they form one of the most valuable legacies ever bequeathed to art: Sir Thomas Lawrence justly characterized them as "golden precepts, which are now acknowledged as canons of universal taste." There is no real foundation for the report, that Sir Joshua received any assistance in these lectures, beyond the advice and hints of his literary friends, to whom he may have submitted them for inspection. In portrait painting, he far surpassed all his English predecessors, and is justly said to have combined the mellowness of Titian, the simplicity and delicacy of Vandyck, and the force and splendour of Rembrandt. To effect so happy a union, he studied these and other great masters with unwearied diligence; yet, in his pictures, Nature is so fascinatingly imagined, that the eye is never offended by art. In drawing the naked figure, he never attained to facility; but in the ease and elegance of his forms, and the beauty and adaptation of his draperies, he has never been excelled. His admiration of Michael Angelo has been already mentioned; but it is said that, though he always spoke of Michael, he read and dreamt of Raphael. Of the secrets of his colours, he was jealous in the extreme, and never revealed them to his pupils. His numerous experiments, however, relative to colouring, led to equal defects with his excellences in this branch; and his deficiency of knowledge in the chemistry and mechanism of colours, have left some of his pictures in a faded state, that became at length a kind of mark of his productions. Of his attempts in this part of his art, he has himself said, "I tried every effect of colour; and by leaving out every colour in its turn, shewed every colour that I could do without it. As I alternately left out every colour, I tried every new colour, and often, as is

well known, failed." He was less successful in history than portraits; though it must be confessed, that many of his pictures, in the former branch, exhibit great breadth of light and shade, richness of colour, and admirable management of the *chiar-oscuro*; and in grandeur of composition, and force of expression, his Ugolino and Death of Cardinal Beaufort are excelled by no performances of English artists. The celerity of his touch may be judged of from the fact that, from the opening of the Royal Academy till 1790, he exhibited no less than two hundred and forty-four pictures. Among his most admired portraits may be mentioned those of Burke, Gibbon, Dr. Johnson, Goldsmith, Horace Walpole, &c.; and among his historical and poetical subjects, The Death of Dido, Cymon and Iphigenia, The Fortune Teller, Garrick between Tragedy and Comedy, Muscipula, Mrs. Siddons as the Tragic Muse, and The Holy Family.

The following anecdotes have been told of Reynolds. Hearing that an artist of considerable merit scarcely dared to leave home, for fear of being arrested, he called at his house, and finding that only £40 were required to relieve the artist from his difficulties, presented him with a donation of £100.—Perceiving, one morning, by the newspaper, that a man who had robbed his negro servant had been capitally convicted, he sent to inquire into the condition of the criminal, whom he not only humanely supplied with food and clothing, but obtained a commutation of his sentence to transportation for life, through the intercession of Mr. Burke, who was then in office. Necessaries for leaving the country were also supplied to the convict at the expense of Sir Joshua.—After he was elected Mayor of Plympton, he painted his own portrait for the town-hall, and sent it down with a request to Sir William Elford, to have it placed where it should have a proper light. This the latter consented to do, in a letter, assuring Sir Joshua that it was placed, in order that its excellences might be seen more readily, beside a very bad portrait; to which letter he replied, that the picture which was so much despised, was one which, in early life, he had himself painted.—Whilst Mrs. Siddons

was sitting to him as the Tragic Muse, he painted his name on the border of her robe, which the actress conceiving to be a piece of classic embroidery, went near to examine, and discovering what it really was, smiled at the compliment; upon which Sir Joshua, bowing, observed, "I could not lose this opportunity of sending my name down to posterity on the hem of your garment."—It was his custom, according to Smith, to take great quantities of snuff whilst painting; and the same authority relates, that during the time he was engaged in painting the large picture of the Marlborough family at

Blenheim, the duchess ordered a servant to bring a broom, and sweep up Sir Joshua's snuff from the carpet. When the man, however, entered the room for that purpose, Sir Joshua desired him to let the snuff remain till he had finished his picture, observing, that the dust raised by the broom would do much more injury to his picture, than the snuff could possibly do to the carpet.

In the capacity of author, Sir Joshua is known as the writer of some notes to Johnson's edition of Shakespeare, and of Numbers Seventy-five, Seventy-nine, and Eighty-two of *The Idler*.

THOMAS GAINSBOROUGH.

THOMAS GAINSBOROUGH, the son of a clothier, was born at Sudbury, in Suffolk, in the year 1727. Whilst at school he paid more attention to drawing than to his books, and sometimes forged his father's hand-writing for the purpose of obtaining a holiday, which he used to devote to his favourite pursuit. When the deception was first discovered by his father, he declared "that Tom would come to be hanged;" but on being shewn the sketches his son had produced during these stolen hours, he exclaimed, with delight, "The boy will be a genius!" Gainsborough's juvenile taste was akin to that of his maturer years; nothing of the picturesque in rural life escaped his pencil, from its most fanciful to its most simple characteristics. In the course of these early studies a ludicrous circumstance occurred; whilst sketching in his father's garden, he caught the eyes of a man peeping wistfully over the wall at the pears on an adjacent tree, and who being subsequently accused of an intention to steal the fruit, was confounded and terrified by Gainsborough's production of his likeness, to shew him how he looked in the situation above described. Our young artist afterwards made a complete painting of this same rustic, which obtained for him great approbation, under the name of *Tom Peartree's Portrait*.

According to Edwards, the subject of

our memoir received his first instructions from Gravelet, the engraver; but all his biographers agree in stating, that he studied under Hayman, in London, where he remained from his fourteenth till his eighteenth year. He then returned to Suffolk, and married a young lady of the name of Margaret Burr, who possessed £200 per annum, and was said to be a natural daughter of one of our exiled princes. He then took a house at Ipswich, where he found a friendly, but troublesome and ostentatious, patron in Governor Thicknesse, by whose advice he, in 1758, removed to Bath. Here Thicknesse, who was well known, proposed that his portrait should be painted, by way of decoy-duck; but Gainsborough, choosing to rely more upon his own merit than the governor's popularity, declined being indebted to the latter for the chance of employment. This produced a remonstrance from Thicknesse, but it was addressed to one of too much independence as well as genius, to have the intended effect, and a gradual dissolution of their intimacy consequently took place, though their intercourse with each other does not appear to have altogether ceased.

Whilst at Bath, Gainsborough gained considerable reputation, employment, and profit, as a portrait painter; and on his proceeding to London, in 1774, he was not long in becoming a formidable

rival to Sir Joshua Reynolds. He was employed by the king, and the rest of the royal family; and the portraits which he executed of them and other distinguished personages, were scarcely less admired than those of the illustrious artist just mentioned. Some likenesses, however, he found a difficulty in taking, and particularly where his sitters assumed looks which appeared foreign to the natural expression of their countenances: among others, the portraits of Foote and Garrick, after repeated and unsuccessful trials, he gave up in despair, exclaiming, "Rot them for a couple of rogues! they have everybody's faces but their own." The wealth and fame of Gainsborough increased rapidly in the metropolis; but though his landscapes began to receive their full share of admiration, he still found portrait painting his most lucrative employment. Of his personal history, it is to be regretted that little more is known than has been already told. His death, of which he had a strong presentiment, was caused by a cancer in the neck, and took place on the 2nd of August, 1788. Sir Joshua Reynolds, between whom and himself there had been a previous coldness, was with him in his last moments, and Gainsborough had just said to him, "We are all going to heaven, and Vandyck is of the company," when he expired.

Gainsborough possessed a handsome person, was graceful and fascinating in his manners, had a liberal hand, and a generous heart, and was no less a warm friend than a cheerful and witty companion. His conversation did not embrace a great variety of topics, but whatever he touched upon he treated in the most delightful manner; and, though but little acquainted with books, is said to have written letters in a style which might have been thought a close imitation of Sterne. He was passionately fond of music; and, though he never had patience to learn his notes, played tolerably well upon several instruments, every variety of which he took a pleasure in seeing scattered about his house. Smith, the biographer of Nollekens, tells us, that he once found Colonel Hamilton playing so exquisitely on the violin to Gainsborough, that he exclaimed, whilst tears of rapture rolled down his cheek, "Go on, and I will give you the picture

of the Boy at the Stile, which you have so often wished to purchase of me." No price appeared too great to him for an instrument to which he took a fancy. To Mrs. Thicknesse he said, one evening, after hearing her play upon a viol-di-gamba, "I love it so much, that I will willingly give an hundred guineas for it." It has been said, however, that he only intended this as a delicate mode of assisting Thicknesse, to whom money was, at the time, acceptable. Another anecdote, related by Jackson, is the last we have space for on this subject. Gainsborough, who had seen a theorbo, finely painted by Vandyck, concluded it must be a fine instrument; and hearing of a German professor who possessed one, he called upon him for the purpose of purchasing it, when the following dialogue took place:—"I am come to buy your lute—name your price, and here's your money." "I cannot sell my lute." "No!—not for a guinea or two?—but you must sell it, I tell you." "My lute is worth much money: it is worth ten guineas." "Ay, that it is:—see, here's the money." So saying, he took up the instrument, laid down the price, went half way down the stairs, and returned. "I have done but half my errand: what is your lute worth if I have not your book?" "What book, Master Gainsborough?" "Why, the book of airs you have composed for the lute." "Ah! sir, I can never part with my book." "Poh! you can make another at any time: this is the book I mean; there's ten guineas for it: so, once more, good day." He went down a few steps, and returned again. "What use is your book to me, if I don't understand it? and your lute!—you may take it again, if you will not teach me to play on it. Come home with me, and give me the first lesson." "I will come to-morrow." "You must come now!" "I must dress myself." "For what?—you are the best figure I have seen to-day." "I must shave, sir." "I honour your beard." "I must, however, put on my wig." "D—n your wig!—your cap and beard become you. Do you think, if Vandyck was to paint you, he would let you be shaved?"

As an artist, we cannot better convey an idea of the merit of Gainsborough, than by borrowing the ideas of Sir

Joshua Reynolds, who has introduced a critique of his talents in his Fourteenth Academical Discourse, by saying, "If ever this nation should produce genius sufficient to acquire us the honourable distinction of an English school, the name of Gainsborough will be transmitted to posterity, in the history of the art, among the very first of that rising name." Gainsborough pursued his art with all the enthusiasm of a lover, and was always seeking to attain improvement. He loved painting, perhaps, with less rapture than music, but he cultivated it with more assiduity and constancy. Whenever he walked out, he copied anything remarkable that struck him; and when he met persons, whose character of face pleased him, would send them to his house, and pay them for their attendance. His management of light and colours reminds one of the Flemish school; but the means he took to produce effects, were perfectly original, as may be seen in the rude, and apparently

random and unmeaning, scratches, which he has made to conspire to a harmonious whole. His portraits were not finished with all the pains of which they were worthy; but in accuracy of resemblance, they are exceeded by none. His landscapes and fancy pictures, whether consisting of single figures, or small rustic groupes, are Nature herself,—and Nature as we see her in our country; the pastoral beauties of which afford a class of subjects for the painter, that are to be found in no other. Among his most celebrated compositions may be mentioned, the Blue Boy and the Cottage Door, in the possession of Lord Grosvenor; the Cottage Girl, with her Dog and Pitcher, the Shepherd's Boy in the Shower, and the Woodman and his Dog in the Storm. This last, for which he could not obtain one hundred guineas in his life-time, though a most beautiful composition, was sold by his widow, for five hundred guineas, to Lord Gainsborough, whose house, together with the picture, was subsequently destroyed by fire.

PAUL SANDBY.

THIS eminent artist was born at Nottingham, in the year 1732; and, coming to London, at the age of fourteen, became a pupil in the drawing-room at the Tower, where he studied about two years. At the expiration of this period, he was selected as the draughtsman to attend Mr. David Watson, in his survey of the north and west parts of the highlands of Scotland. His principal employment was in drawing plans, but he also found time to design several sketches, from which he made a number of small etchings, that were subsequently published by Messrs. Ryland and Bryce. Sandby used to tell a ludicrous story of an accident which happened to him in the highlands. He was standing, with two friends, watching the operations of some highland lasses, who were engaged in what is termed "a ground wash." Not perceiving our artist and his companions, the women, in the midst of their occupation, began to dance about, and commit sundry

vagaries; in which, considering the shortness of their petticoats, they would not, probably, have indulged, had they been aware of the presence of male spectators. The scene at length became so ludicrous, that Sandby and his friends broke from a giggle into a roar of laughter; at the sound of which the women were thrown into confusion, and ran off in various directions. Some of them, however, more bold or indignant than the rest, filled several large buckets with water, and stealing, unperceived, towards the three strangers, deluged them with the contents. The remainder of the women now came up, and assailed the drenched intruders with such hootings and cries, that the latter took to their heels, and gladly made their escape.

Soon after his return from Scotland, Sandby passed a short time with his brother, at Windsor, and made a great number of drawings of views in the neighbourhood, which were purchased, at a liberal price, by Sir Joseph Banks.

He, soon after, accompanied Sir Joseph in a tour through North and South Wales; and was employed, by Sir Watkin Williams Wynne, to sketch the most interesting picturesque scenery of that country. On the establishment of the Royal Academy, in 1768, he was elected one of the original members; and, in the same year, was appointed chief drawing master to the Royal Academy, at Woolwich, which office he held till his death. He was subsequently selected by the king to instruct all the young princes in drawing; and he also had a large circle of pupils among the first families in the kingdom.

Sandby at first practised in what is termed "body colours," but his subsequent process was as follows:—he first drew his outlines, chiefly with pen and ink, then sketched the distances with lead pencils, laid in the shadows with Indian ink, and washed the colours over the whole. This method, which soon superseded the former, went by the names of washed, tinted, or stained drawing. He also introduced into this country the art of engraving in aqua-tinta, and carried it to a degree of perfection unknown before. The publication of *The Copper-plate Magazine*, by Kearsley, the bookseller, was the means of bringing our artist into very high repute. The magazine was, at first, chiefly filled with engravings from French pictures, but an engraving of Sandby's being inserted, it was so much admired, that Kearsley immediately laid aside all foreign productions, and employed Sandby alone. Meantime his drawings were eagerly

sought after by all the connoisseurs of the day, and no collection was considered complete without some of them. He died, at his house, in Paddington, on the 7th of November, 1809, highly respected by a large circle of friends. "His industry," says one of his biographers, "was as remarkable as his genius; the number of his drawings disseminated through the cabinets of the amateurs of the arts is immense. To particularise any of his productions would be throwing a degree of neglect on those that we omitted. Their merit is of a superior kind; and the scenery he delineates is, in many cases, not merely an address to the eye, but an appeal to the mind. The towering, though almost tottering battlements of the baronial castle, display dignity in ruins, and show the instability of human grandeur. The mouldering fragments of the ivy-mantled abbey, venerable even in decay, must bring to our recollection the reverential awe with which they were ever contemplated. The views that he has taken of our modern mansions are, generally speaking, picturesque, and invariably correct. They will be to future ages what the ancient ruins, before-mentioned, are to this,—a mirror of things that were. The landscapes which he has designed from fancy, beam with taste and talent. We believe he has occasionally painted in oil, but never have seen any of his productions in this walk, except a picture from Gray's poem of *The Bard*, which, we were told, was painted at an early period of his life, and which has great merit."

GEORGE ROMNEY.

GEORGE ROMNEY, the son of a carpenter and cabinet-maker, was born, at Beckside, near Dalton, in Lancashire, on the 15th of December, 1734. He was of a serious and sedate disposition in youth; but learnt little at school; whence he was taken, in his eleventh year, and put to his father's business. He now showed a great passion for mechanics, an enthusiastic fondness for music, and no inconsider-

able skill in wood-carving; employments which, says Flaxman, "led his inquisitive mind to contemplate the principles of mathematical science, and to acquaint himself with the elements of architecture." Whilst addicted to these pursuits, he was also carrying on, in conjunction with a watchmaker of the name of Wilkinson, a series of alchemical experiments. They were both sanguine as to the result, and were,

one day, in momentary expectation of seeing the contents of their crucible transmuted to gold, when their furnace, with all it contained, blew up. This occurrence took place at the house of Wilkinson, who had been called away from his operations by his wife; against whom, Romney tells us, her husband conceived, in consequence, such an antipathy, that he quitted her for ever, and associated with another woman; an "evil example," says Hayley, in his life of the subject of our memoir, "which was not without its influence on Romney in a future day." However this may be, he now determined to renounce alchemy, and return to more rational projects.

The biographers of Romney differ as to the circumstances which first induced him to think of becoming an artist. His son attributes it to a perusal of Da Vinci's *Treatise on Painting*, illustrated by many fine engravings,—Hayley, to a habit of consuming his time in sketching his fellow-workmen; whilst Cumberland describes him as "a child of nature, who had never seen or heard anything that could elicit his genius or urge him to emulation; and who became a painter without a prototype." According to an anecdote, related by himself, his genius would seem to have been a natural gift. Having seen in church, one day, a man with a very peculiar countenance, he mentioned the fact, on his return home, to his parents. They desired him to describe the man, which he did so skilfully, with a pencil, that they immediately recognised, and named, the person he meant. Thus encouraged, he began to draw frequently, and his performances indicated such genius that an instructor was procured for him, in the person of one Steele, then residing at Kendal. To him Romney was apprenticed, at the age of nineteen, on payment of a premium of twenty pounds. He learnt little, however, from his master, besides the preparation and mixing of colours; Steele being, though a man of some talent, idle, extravagant, and too fond of dress and company to pay much attention to his pupil. He made use of Romney's assistance in an elopement, with a young lady of fortune, to Gretna Green; an affair which, according to Hayley, so worked upon

Romney's sensibility as to bring on a fever. With some affectation, the same authority ascribes also to his sensibility, and "the gratitude of a lively convalescent," a precipitate union with a young female who attended upon him during his illness. His marriage took place on the 14th of October, 1756; the object of his affection, whose name was Mary Abbot, being, as his son states, in the same rank of life with his father, and respectably connected. In answer to the rebuke of his parents on the occasion, Romney wrote, "If you consider every thing deliberately, you will find it to be the best affair that ever happened to me; because, if I have fortune, I shall make a better painter than I should otherwise have done; as it will be a spur to my application, and my thoughts being now still, and not obstructed by youthful follies, I can practise with more diligence and success than ever." He certainly applied himself most zealously to his art, but the motives of his exertions soon began to appear in a light very unfavourable to his character as a husband.

Adopting the most lenient construction that can be put upon the statements of two very partial biographers, it seems that Romney not only felt his union as a bar to his professional success, but displayed this feeling to his wife in such a manner that must have at once dispelled all her dreams of conjugal happiness. "The terror which Romney felt," says Hayley, "of precluding himself from those distant honours, which he panted for in his profession, by appearing in the world as a young married man, agitated the ambitious artist almost to distraction; and made him resolve, very soon after his marriage, as he had no means of breaking the fetters which he wildly regarded as inimical to the improvement and exertion of genius, to hide them as much as possible from his troubled fancy. The return of his master from his nuptial excursion, and his sudden removal from Kendal to York, which took place in a few days after the marriage of his apprentice, afforded a most seasonable termination to this excruciating conflict in the mind of Romney. Being thus removed from the object of his inquietude, he gradually recovered the powers of his ex-

traordinary mind;—a mind of exquisite sensibility, and of towering faculties, but unhappily distracted with a tumultuary crowd of ambitious and apprehensive conceits." Of this miserable apology for "a young married man, agitated almost to distraction," only because he is restrained from sacrificing, to his own selfishness, a young married wife, the reader cannot but perceive both the heartlessness and folly, without being told that Hayley himself "had some experience in the art of escaping from the sacred duties of wedlock." The son of the artist, however, denies that his father wished to live separately from his wife; and proves, by some circumstances, that he had an affection for her; but with this statement must be taken the fact, that Hayley was not only requested by Romney to draw up an account of his life, but was also supplied with materials, and every where speaks as from authority; to say nothing of the evident partiality with which he writes. The conduct of Romney, however, will sufficiently speak for itself, in the course of our memoir.

On his return from York to Kendal, he freed himself from the indentures, under which he was about to go to Ireland, by a payment of ten pounds, and commenced portrait painting on his own account. He was then twenty-three years old; and, to use the words of Hayley, "had not only a dutiful wife, but an infant boy, to attach him to a domestic establishment." The gentry of Westmoreland soon gave him employment, and, in general, encouraged his efforts with liberality. In one of his pictures, the portrait of Colonel Morland, of Coppelthwaite, in his shooting dress, he introduced a dog, which has been pronounced, by artists, not unworthy of Sneyders. At this time, he also tried his hand, with success, on some cabinet-sized compositions; such as, *Lear wakened by Cordelia*; *Lear in the Storm, tearing off his Robes*; *A Landscape, with Figures*; *A Quarrel*; *A Shandean Piece, &c.* These, with others, were exhibited by him, in the Town Hall of Kendal, preparatory to his disposing of them by a lottery of eighty tickets, at the price of half-a-guinea each. With reference to *The Landscape, with Figures*, an interest-

ing anecdote has been told. When the artist, in his sixty-fifth year, visited the north of England, in search of a house, he went over one, advertised for sale, called Barfield. In the gallery of this residence was a solitary painting, which, attracting the attention of our artist's son, who accompanied his father, he asked the owner by whom it was painted: "By the famous Romney, sir," was the reply.

Romney was twenty-seven years old when he determined on seeking his fortune in London. A daughter had, at this time, been added to his family, from whom he now thought fit to part; leaving behind him £70 for their support, and taking with himself £30. He arrived in the metropolis in March, 1762, and took apartments in Dove Court, near the Mansion House; where he exhibited such pictures, as he thought likely to procure him patronage. For one of these, *The Death of Wolfe*, he was awarded, in 1763, the second prize of fifty guineas from the Society of Arts. This decision in his favour, however, being objected to, by a person said to be Sir Joshua Reynolds, who gave the preference to a picture by Mortimer, Romney, in the end, received only twenty-five guineas, whilst the larger sum was given to Mortimer. If we are to credit Hayley, Romney acknowledged the justness of this decision; but with which, from the language of his son on the occasion, he would not seem to have been very well pleased. His filial biographer ascribes the interference of Reynolds to jealousy of his father; and, moreover, says that his merits were such as to furnish Reynolds with grounds for such a feeling. However this may be, Reynolds and Romney were never friends; and the former had certainly no high opinion of the works of the latter. Garrick, one day, speaking of Cumberland to the president, said, "He hates you, Sir Joshua, because you do not admire the painter whom he considers as a second Corregio." "Who is that?" replied Reynolds. "Why, his Corregio," answered Garrick, "is Romney."

Our artist, however, was daily rising in fame, and his sitters became of so fashionable a class, that he found it expedient to remove from the city to

Charing Cross. He had not been long settled before he determined on a visit to France, not so much for improvement, as for the purpose of obviating those prejudices, which he found to exist in the minds of many of his sitters, against artists who had not studied out of England. The benefit he had derived from this visit was displayed, on his return, in a portrait of Sir Joseph Yates, one of the judges of the court of King's Bench, which showed that the artist had studied with care the works of Rubens. Soon after, in 1765, he obtained, from the Society for the Encouragement of Arts, their premium of fifty guineas for his picture of *The Death of King Edward*, but for which, he was much mortified to find, he could not procure a purchaser. He now removed to Great Newport Street, and was daily rising in reputation and fortune. "He had a fine studio," says Allan Cunningham, "and a well replenished house; the success of his pencil became visible throughout all his establishment; and London rang from side to side of the prodigy, who, in historical works, promised to equal the great masters of Italy; while, in portrait, he seemed to be in a fair way of rivalling Sir Joshua himself. One fortunate work contributed largely to this blaze of success; a picture of Sir George Warren and his lady, with a little girl caressing a bulfinch, was so full of nature and tenderness, that all who saw it went away admiring, and spread the praise of the artist far and near."

Romney was in his thirty-ninth year, and making annually, by his profession, nearly £1,200, when the same motives that had induced him to visit France, suggested to him the policy of studying, for a short time, in Italy. For this country, he set out, in March, 1773, accompanied by Humphry, the miniature painter, and arrived in Rome, on the 18th of June. Two pictures which he painted here deserve to be mentioned: a naked female, in the character of a wood nymph, and Providence brooding over Chaos. The first is of great beauty, and, in every respect, a meritorious performance; but Providence brooding over Chaos, afforded so mythological an idea of the Deity, that it was afterwards knocked down at an auction, under the

name of Jupiter Pluvius. At Venice, he painted the head of the celebrated Wortley Montagu, in which he imitated the style of the great Venetian masters with surprising success. He returned to England, in June, 1775; and, finding that sitters came to him more eagerly than before, removed, at Christmas, to a spacious house in Cavendish Square. The patronage of fashion, to a still greater extent, followed this change of residence, and he became so formidable a rival of Reynolds, that a sort of party war was carried on between their respective supporters. The artists themselves beheld each other with the most hostile feelings, which the zeal of mutual friends only served to increase. Reynolds was told that Lord Thurlow had said "there are two factions in art, and I am of the Romney faction;" whilst Romney was informed that Sir Joshua only spoke of him as "the man in Cavendish Square." During this rivalry, Romney painted some of his most masterly pictures; and, in one year, he earned nearly £4,000, by portraiture alone. Among his performances, of this period, we may mention, the children of Earl Gower (now Marquess of Stafford), representing three young ladies, with a little boy dancing, and the eldest daughter playing a tambourine; the Countess of Albemarle and her son, with dogs; the children of Lord Elcho (now Earl of Wemyss); the Beaumont family; Master and Miss Cornwall; Sir James Harris; Sir Hyde Parker, a whole length; An Indian Chief; Lady Craven; Colonel Johnes, of Haford, and his friends; Lord Stanley and Lady Charlotte; Mrs. Bracebridge and child, a whole length and recumbent; and Master and Miss Clavering, with dogs. This last picture is one of his most celebrated and beautiful compositions, and his son not unaptly says of it, "would that a few such pictures as this were placed in the British Institution, that Romney might have a fair chance with Reynolds!"

When the plan of the Shakspeare Gallery was commenced by the Boydells, they employed Romney to paint for the collection; but though he sketched several, he only completed two pictures, *The Tempest*, and *The Infant Shakspeare* attended by the

Passions. They were not unworthy of the collection for which they were designed, though his departure from the original design of *The Tempest* was not for the better. He had, in the first sketch, represented Prospero, Miranda, and Caliban, with a shipwreck in the back ground; but some one telling him that a composition with only three figures was not strictly historical, he expelled Caliban, and brought the shipwreck into the foreground. The head of Prospero, in this picture, is a portrait of Hayley, who had suggested his own as more appropriate than that of an English nobleman recommended to the artist by Lord Thurlow. The death of Reynolds, in 1792, so far from diminishing, still more excited the ambition of Romney; who now struck out some magnificent designs, of which, however, the growing decay both of his mental and bodily faculties, prevented him from finishing but a very small number. The state of his mind, at this time, will be best understood from a letter which he wrote to Hayley, in February, 1794. "I had formed a plan," he says, "of painting the Seven Ages, and also of the Visions of Adam with the Angel, to bring in the flood and the opening of the ark, which would make six large pictures. Indeed, to tell you the truth, I have made designs for all the pictures, and very grand subjects they are. My plan is, if I live, and retain my senses and sight, to paint six other subjects from Milton; three where Satan is the Hero, and three from Adam and Eve,—perhaps six of each. I have ideas of them all, and, I may say, sketches; but, alas! I cannot begin them for a year or two; and, if my name was mentioned, I should hear nothing but abuse, and that I cannot bear. Fear has always been my enemy; my nerves are too weak for supporting anything in public." An excursion to the Isle of Wight, relieved his mind from temporary despondency, but a restless desire for change, and the hasty formation of designs, which he as rapidly abandoned, showed that he was still far from tranquil. He amused himself, for some time, in planning a new studio and dwelling-house, at Hampstead, to which he removed, in the year 1797, to all outward appearance, still vigorous

both in mind and body. He now meditated the execution of some of those sublime ideas, to which he was continually reverting in his epistles to Hayley and others, and in his conversations with his friends. But these he was never destined even to begin; he had not many times waved the brush over his canvass before he was attacked with a swimming in the head, and a paralytic numbness in his right hand. Hayley visited him, for the last time, in April, 1799, and had the grief of perceiving that his friend's increasing weakness of mind and body afforded only a gloomy prospect for the residue of his life.

Whilst in this state of infirmity, Romney had the mortification to find himself comparatively neglected by his friends, whilst his reputation, for which he had sacrificed a life of domestic happiness, was being rapidly eclipsed by that of Lawrence, Beechey, and other rising artists. His gloom and his weakness increased daily, and he now, for the first time since he had quitted her at Kendal, thought of returning to his wife, and passing, in her society, the remainder of his days. It seems that he had only twice before visited her in the course of thirty years; yet, even now, this admirable woman received him with a kind and hearty welcome. "He retired to Kendal," says Hayley, (and these words of Hayley are the most severe and eloquent reproach of his friend's conduct, in this respect, that can be penned) "when he had the comfort of finding an attentive, affectionate nurse, in a most exemplary wife, who had never been irritated to an act of unkindness, or an expression of reproach, by his years of absence and neglect." Such happiness, as one passing the remainder of his life by his domestic fireside, under these circumstances, could enjoy, was Romney's; but imbecility still gained ground upon him. The arrival of his brother, Colonel Romney, from India, so much agitated him as to complete the subversion of his mental faculties; and he, soon after, breathed his last on the 15th of November, 1802.

The person of Romney was, upon the whole, prepossessing; and his character, if we except one fatal blot upon it, for which charity in vain seeks to

discover a reasonable excuse, far from unamiable. Its prominent feature was sensibility, to which, if we may credit Hayley, we are to attribute, in his friend, all his virtues and all his faults. Such an excuse for the desertion of his wife, though the only one offered, is too ludicrous to be entertained; a man quitting, in youth and hope, the woman he has just espoused, from no better motive than "an extreme sensibility respecting professional eminence," and returning to her in age and sickness, proclaims himself, by the first act, a selfish and deliberate villain; and, by the last, a disappointed and wretched driveller. But he had his good points in other respects: he was kind, upright, and generous; and his purse and his heart were alike opened to the tale of distress. To young artists he was particularly encouraging and indulgent; and he was one of the first to perceive the dawning genius of Flaxman. "I always remember," says that eminent sculptor, "Mr. Romney's notice of my boyish years and productions with gratitude; his original and striking conversation, his masterly, grand, and feeling compositions, are continually before me; and I still feel the benefits of his acquaintance and recommendations." He has been accused of being illiterate, and certainly his education was not of the highest order; but his pictures betray no want of learning; and, perhaps, there is some truth in Allan Cunningham's remark, that "Romney had, somehow or other, educated himself much better than ninety-nine out of a hundred, in any university in the world, ever were or will be." Cumberland goes so far as to say that Romney's conversation was coarse and vulgar, from his being shut out from intercourse with the titled and the great; but neither the one nor the other is the fact. Timidity and reserve might have kept him from going often into society, or of saying much in company; but he had too many titled sitters to be unacquainted with polite breeding; and that his conversation was neither coarse nor vulgar in those moments when it was most likely to be so, if at all, we have the authority of Cumberland himself. "When in company with his intimates," says Cumberland, "he would give vent to the effusions of his fancy,

and harangue, in the most animated manner, upon the subject of his art, with a sublimity of idea, and a peculiarity of expressive language, that was entirely his own, and in which education or reading had no share. These sallies of natural genius, clothed in natural eloquence, were perfectly original, very highly edifying, and entertaining in the extreme. They were uttered in a hurried accent, an elevated tone, and very commonly accompanied by tears, to which he was by constitution prone." Romney had as much sensitiveness as sensibility, and occasionally manifested a proportionate degree of pride and weakness. A stranger had only to suggest an alteration in one of his pictures, and he would either make it, or relinquish the picture altogether. Garrick, being introduced to him, one day, by Cumberland, found him at work upon a large family picture. "Upon my word, sir," said David, sneeringly, "this is a very regular, well-ordered family; and that is a very bright rubbed mahogany table at which that motherly good lady is sitting; and this worthy gentleman, in the scarlet waistcoat, is, doubtless, a very excellent subject (to the state, I mean, if these are all his children), but not for your art, Mr. Romney, if you mean to pursue it with that success which I hope will attend you." Romney was cut to the quick by this raillery, but he altered his picture; too timid to hazard his own merits against the opinion of one so influential as Garrick. A more violent feeling was sometimes called forth in him, by the comparative neglect of his historical compositions; and he was with difficulty prevented from tearing to pieces some of them which he thought the public did not sufficiently appreciate. Nor did the extensive patronage which he enjoyed, as a portrait painter, reconcile him to this neglect; that which brought him bread was not, in his idea, the best means of procuring him fame. In one of his letters to Hayley he says, "This cursed portrait painting, how I am shackled with it! I am determined to live frugally, and cut it short as soon as I can."

It may seem strange that Romney never became a member of the Royal Academy; but, in all probability, his

pride and sensibility deterred him from either wish or effort to become one of a body of men, with Sir Joshua Reynolds for their president. As an artist, Romney is, according to Flaxman, the first of all our painters for poetic dignity of conception. Fuseli accounts for his success, by saying, that "he was made for the times, and the times for him;" whilst another critic observes, that "he was made for better times than those in which he lived." Upon the whole, he seems to merit the eulogium of Flaxman: "Few painters," says he, "have left so many examples in their works of the tender and delicate affections; and several of his pictures breathe a kindred spirit with the Sigismunda of Corregio. His cartoons, some of which have unfortunately perished, were examples of the sublime and terrible; at that time perfectly new in English art. As Romney was gifted with peculiar powers for historical and ideal painting, so his heart and soul were engaged in the pursuit of it, whenever he could extricate himself from the importunate business of portrait painting. It was his delight by day, and study by night; and for this his food and rest were often neglected. His compositions, like those of the ancient pictures and basso-relievos, told their story by a single groupe of pictures in the front; whilst the back ground is made the simplest possible, rejecting all unnecessary episode and trivial ornament, either of secondary groupes, or architectural division. In his compositions, the beholder was forcibly struck by the sentiment at the first glance; the gradations and varieties of which he traced through several characters, all conceived in an elevated spirit of dignity and beauty, with a lively expression of nature in all the parts. His heads were various:—the male were decided and grand, the female lovely: his figures resembled the antique—the limbs were elegant and finely formed; his drapery was well understood, either forming the figure into a mass with one or two deep folds only, or, by its adhesion and transparency, discovering the form of the figure, the lines of which were finely varied with the union or expansion of spiral or cascade folds, composing with, or contrasting the

outline, and *chiaro-scuro*. Few artists, since the fifteenth century, have been able to do so much in so many different branches; for, besides his beautiful compositions and pictures, which have added to the knowledge and celebrity of the English school, he modelled like a sculptor; carved ornaments in wood with great delicacy; and could make an architectural design in a fine taste, as well as construct every part of the building." It is to be observed, however, that the harmony of Romney's pictures was often interrupted by the introduction of crude, discordant colours in the back grounds, without their being blended or broken into unison with the hue of the principal figures. He was inferior to Reynolds in beauty and grace, but in power of expression he far surpassed him, and was much more happy in his choice of historical subjects. In art, Reynolds may excel him, but not in simplicity; in a word, Romney strove to touch the heart, Reynolds to please the eye, and both admirably succeeded. Allan Cunningham says, he was deficient in imagination; but gives no other reason for his assertion, than the fact of Romney's leaving incomplete several of his compositions, for want of a living model. But this continued to be his practice, after he had procured from Italy a splendid collection of casts from the antique, which amply supplied his wants in this respect. "No picture, however," says the artist's son, "was set aside from any difficulty in the art itself. I could mention several causes which contributed to produce those vast heaps of unfinished portraits that obstructed the passage to his gallery. The chief were, the poverty, or the meanness, of the parties to whom the pictures belonged. I have known ladies' portraits, amounting in value to a thousand guineas, remain unfinished many months for want of a model with fine hands and arms. Some portraits were abandoned, in consequence of crim. con.; but more frequently a less flagrant vice led to the same result."

The most beautiful of Romney's compositions is considered to be his Ophelia, from Shakspeare, a picture which, for expression and pathos, has seldom been surpassed. His Titania and An Indian Votaress, and Titania,

Puck, and The Changeling, charm in another way; and shew that Lord Thurlow must have taken but a very imperfect view of our artist's genius, in saying to him, "Romney, when you paint Shakspeare, for heaven's sake, read him." In the following pictures, the celebrated Lady Hamilton was his model: Circe; Iphigenia; St. Cecilia; Sensibility; a Bacchante; Caliope exposed with her Child; The Spinstress; Cassandra; Calypso; Magdalene; Joan of Arc; The Scythian Priestess, and

several others. Among his principal portraits are, Flaxman modelling the Bust of Hayley; the Dukes of Richmond, Portland, and Grafton; Earls Derby, Westmoreland, and Chatham; Lords Westmoreland, Thurlow, Melville, and Ellenborough; the Archbishops of Canterbury, York, and Dublin; Bishops Porteus and Watson; Warren Hastings; William Pitt; Lady Augusta Murray; Mrs. Fitzherbert; Mrs. Jordan; Mrs. Billington; the poet Cowper; Thomas Paine, &c.

JOHN SINGLETON COPLEY.

JOHN SINGLETON COPLEY was born at Boston, in America, on the 3rd of July, 1737, or, as some say, in the year 1738. Before he was eight years old, he displayed a fondness for drawing; and, at that early age, would absent himself from his family circle, for several hours together, to gratify his propensity for sketching martial figures in charcoal, on the walls of an unoccupied room. Like West, he had no model but nature, and was entirely self-taught in his art; yet some of his pieces which he executed at Boston, and, to use his own words, "before he had seen any tolerable picture," were unsurpassed by his later productions. A portrait of his half-brother, Harry Pelham, described as a boy and a tame squirrel, was sent over by him to England, in 1760, for exhibition at the Royal Academy, and was much admired, though the artist's name was, at the time, unknown. By the year 1767, he appears to have acquired considerable reputation; sufficient, indeed, to induce some of his friends to invite him to settle in London. To one of them he writes, "I would gladly exchange my situation for the serene climate of Italy, or even that of England; but what would be the advantage of seeking improvement at such an outlay of time and money? I am now in as good business as the poverty of the place will admit. I make as much as if I were a Raphael or a Corregio; and three hundred guineas a-year, my present income, is equal to nine hundred a-year in London.

With regard to reputation, you are sensible that fame cannot be durable where pictures are confined to sitting-rooms, and regarded only for the resemblance they bear to their originals. Were I sure of doing as well in Europe as here, I would not hesitate a moment in my choice; but I might, in the experiment, waste a thousand pounds and two years of my time, and have to return, baffled, to America." These considerations, and the care of a sick mother, whom he was unwilling to leave, induced him to remain at Boston for seven years longer. In 1774, however, he left America, and proceeded, by way of England, for Rome, where he arrived in August. He afterwards visited the Venetian and Flemish schools; copied the beautiful Corregio, at Parma; and returned to London, with the intention of settling there, in the latter end of the year 1775. Being joined by his wife and children, he took a house in George Street, Hanover Square, and was introduced, by West, to the Royal Academy, of which he was admitted an associate in 1777. Whether he obtained many sitters, his biographers do not inform us; but his historical paintings soon rendered his name famous, and procured for it, in 1783, the honourable addition of R. A.

His first and most popular historical composition was *The Death of the Earl of Chatham*, for which he is said to have refused one thousand five hundred guineas. Being advised to exhibit it, he hired a room near the Royal

Academy; in consequence of which a quarrel took place between him and Sir William Chambers, who objected to the exhibition on the ground of its being injurious to that of the Royal Academy, then about to open. Copley, though not treated in the most courteous manner on the occasion, removed his picture to another room; and, shortly afterwards, caused an engraving to be made from it by Bartolozzi, of which two thousand five hundred impressions were sold in a few weeks. Some of his brother artists seem to have been jealous of his success, for a report was now spread that he had fraudulently detained from his subscribers the early impressions to which the order of signatures entitled them; but this calumny was proved to the public to be unfounded. The Death of Major Pierson on the Island of Jersey was Copley's next historical production, now in the possession of Lord Lyndhurst. The story which the painting represents is admirably told; "the canvass," to use Allan Cunningham's words, "is stamped with true life and heroism; there is nothing mean,—nothing little: the fierce fight, the affrighted women, the falling warrior, and the avenging of his death, are all there."

In 1790, he was employed, by the common-council of the city of London, to proceed to Hanover, and take the portraits of the four Hanoverian officers who commanded regiments under General Elliott (afterwards Lord Heathfield), at the siege of Gibraltar, for the purpose of incorporating them in a large picture, which he was also commissioned to paint for the city, of the siege and relief of Gibraltar. The most prominent characters in this composition, which occupied a panel twenty-five feet long, and twenty-two feet and a half high, are Lord Heathfield, Sir Robert Boyd, Sir William Green, the Hanoverian officers, and about eight others. It was hung in the council chamber of Guildhall, and excited great attention at the time. The figures have been charged with being formal and stiff, and the perspective is said to be false; yet, upon the whole, it is a grand, though by no means the artist's best, composition. Copley now contemplated a painting of The First Installation of the Order of St. Patrick; but finding

some difficulty in getting some of the knights to sit to him, he relinquished the idea for one which drew more upon his imagination: this was The Arrest of the Five Members, by Charles the First, in the House of Commons; one of his most interesting and effective performances. The period of time chosen is when the king, having demanded if Hampden, Pym, Hollis, Hazelrig, and Strode were present, is thus answered by the speaker: "I have, sir, neither eyes to see nor tongue to speak, in this place, but as the house is pleased to direct me." A letter from Lord Ferrers, in relation to this picture, is too curious to be omitted:—"Lord Ferrers' compliments to Mr. Copley; he cannot form any judgment of the picture; but, as money is scarce, and any one may make eight per cent. of their money in the funds, and particularly in navy bills, and there is so much gaming, he hopes he'll excuse his valuing his picture in conformity to the times, and not think he depreciates in the least from Mr. Copley's just merit; but if he reckons fifty-seven figures, there are not above one-third that are capital, but are only heads, or a little more; and, therefore, he thinks, according to the present times, if he gets £900 for the picture with the frame, after the three other figures are put in, and it is completely finished, and he has the power of taking a copy, it is pretty near the value: that is what very few people can afford to give for a picture. However, if Mr. Copley would undertake to do a family piece for him with about six figures, about the size of the picture he has of Mr. Wright's, with frame and all, he would agree to give him a thousand guineas for the two pictures."

Copley's next popular production was a representation of De Winter's defeat by Admiral Duncan; and he also sketched, but did not finish, a picture on the subject of Nelson's fall at Trafalgar. From the works which he continued to send to the exhibition, he would appear to have been much employed in portraiture. Among his sitters were the Earl of Northampton, Baron Graham, Viscount Dudley and Ward, Lord Sidmouth, the Prince of Wales, &c. His last work was a portrait of his son, now Lord Lyndhurst,

painted in 1814. He died suddenly, on the 9th of September, in the following year.

As an artist, Copley's chief merit consists in his colouring and drawing; but, like West, he is deficient in natural warmth; and, if the judgment of Allan Cunningham is to be relied on, has the fault of uniting much stateliness with little passion. In addition to the pictures already specified, we may mention, as favourable specimens of his powers, *The Youth rescued from a Shark*, *The Resurrection*, and *Samuel reproving Saul for sparing the People of Amalek*. Mr. Copley's private character was that of a gentleman, in the best sense of the word. He was fond of books, particularly historical and poetical ones; and preferred reading the works of Milton to taking exercise, or any other recreation, after he was too fatigued to continue at his easel. From an account given of him in a journal of one Carter, who travelled with him from London to Rome, he would seem to have had some peculiarities both in manners and dress. Of his personal appearance and habits, after he had settled in London, his biographers have furnished no account; and we must, therefore, content ourselves with the following ludicrous description of him by Carter, at the time of his visit to Italy:—"He had on one of those white French bonnets which, turned on one side, admit of being pulled over the ears: under this was a yellow and red silk handkerchief, with a large Catherine wheel flambeaued upon it, such as may be seen upon the necks of those delicate ladies who cry Malton oysters: this flared half way down his back. He wore a red-brown, or rather, cinnamon, great coat, with a friar's cape, and worsted bindings of a yellowish white; it hung near his boots, out of which peeped his heels: under his arm he carried the sword which he bought in Paris, and a hickory stick with an ivory head. Joined to this dress, he was very thin, pale, a little pock-marked, prominent eyebrows, small eyes, which, after fatigue, seemed a day's march in his head."

The following anecdote of Copley and one of his customers is ludicrous enough:—The latter having had a family

piece painted for him, in which were introduced his wife and seven children, he said to the artist, "It wants but one thing, and that is the portrait of my first wife,—for this one is my second." "But," replied Copley, "she is dead, you know, sir: what can I do? she is only to be admitted as an angel." "Oh, no! not at all," was the answer of the other; "she must come in as a woman—no angels for me." Copley complied with his request, and had been for some weeks in expectation of seeing the gentleman return, when, one day, he walked in with a strange lady on his arm, and thus addressed him: "Copley, I must have another cast of your hand; an accident befel my second wife; this lady is my third, and she is come to have her likeness included in the family picture." The artist accordingly introduced the likeness, but when it was finished, the lady insisted that her predecessors should be painted out. This, too, as the anecdote goes, was done by Copley, who had, at last, to bring an action for the portraits he had obliterated.

Copley's picture of *The Death of Lord Chatham* gave occasion to a very interesting and entertaining trial. After having paid Bartolozzi two thousand guineas for an engraving of it, he wished to publish another at a more moderate rate, and engaged Mr. Delatre to execute it for the price of £800. Not thinking the work done in a proper manner, he refused to pay for it, and an action was, in consequence, brought against him by Delatre for £580, the balance due to him. Fourteen eminent artists deposed one way as to the merit of the engraving, and fourteen the other; Bartolozzi, on behalf of the plaintiff, declared the piece was well executed: West, Beechey, and others, asserted, on behalf of the defendant, that he could not publish it without materially injuring his reputation. When Bartolozzi was called into the witness box, he produced his own engraving, and whilst comparing it with Delatre's, by desire of Erskine, who was cross-examining him, that eminent advocate thus addressed him:—"Do you see, sir, in your own, the younger son of Lord Chatham, in a naval uniform, bending forward, with a tear in his eye, and a countenance displaying

the agony of an affectionate son on beholding a dying father? and do you not see in the other, an assassin with a scar upon his cheek, exulting over the body of a young man whom he has murdered? In the one, you observe the late minister, a thin, fair-complexioned, genteel-looking young man; in the other, a fat, round-faced, grim-visaged negro. In the one, the Archbishop of York appears in his true colours, as a dignified and venerable

prelate; in the other, his place is usurped by the drunken parson in Hogarth's *Harlot's Progress*. In the one, the Earl of Chatham is supported by his son-in-law, Lord Stanhope—a figure tall, slender, and elegant; and does not the other offer to view a short, sturdy porter of a bagnio, lugging home an ale-lecher, who had got mortal drunk." Notwithstanding, however, these observations, a verdict was given against Mr. Copley.

BENJAMIN WEST.

BENJAMIN, the son of John and Sarah West, members of the Society of Friends, was born at Springfield, in Philadelphia, on the 10th of October, 1738. He was the tenth and youngest son of his mother, who was delivered of him prematurely, in consequence of a shock she had received from the violent preaching of one Peckover. His father augured auspiciously of his son's future career from this circumstance, and it was not long before the natural bent of his genius for drawing developed itself in a very decided manner. When only seven years of age, he was left, for a few moments, to watch the sleeping infant of his eldest sister, and seeing it smile, he was so struck with the beauty of its countenance, that he immediately drew its portrait in red and black ink. With the same materials, he drew birds, fruits, and flowers; and shewing them, about a year afterwards, to a party of Indians, was by them, in return, taught to use the bow, and how to prepare the red and yellow colours with which they stained their weapons. His mother added indigo, and he now attempted to paint; but being unable to obtain a camel's-hair brush, he formed one out of hair from the tail of a favourite cat. The nakedness of that part of the animal being observed, the subject of our memoir explained the cause, and was shortly afterwards presented, by one of his cousins, with a regular set of colours and brushes, some prepared canvass, and proper oils. This acceptable gift was accompanied by six engravings, from two of which he struck

out an idea of his own, and became so absorbed in the composition, that for several days he forgot to attend his school, and only joined his family at meals. Under these circumstances, his mother went to seek him in his garret, with displeasure in her looks, but on beholding the canvass on which he was at work, kissed him, in a transport of affection, and declared she would immediately go, and obtain pardon for his absence from school. Sixty-seven years afterwards, this picture was seen by Mr. Galt, in the same room with the sublime painting of *Christ Rejected*; and, on that occasion, he says, "the painter declared to him, that there were inventive touches of art in his first and juvenile essay, which, with all his subsequent knowledge and experience, he had not been able to surpass."

In 1747, he accompanied his cousin, before spoken of, to Philadelphia, where an artist of the name of Williams, struck with his original talent, shewed West a small collection of his own paintings. On beholding them, he burst into a flood of tears, and being asked, immediately afterwards, what books he read, answered, "the Bible and the Testament." "I will send you two other books," replied Williams, "which you will like much:" and West shortly afterwards received a present of the works of Du Fresnoy and Richardson. These he read with eagerness, and returned home so full of becoming a painter, that, for a time, every other profession appeared to him contemptible. He was, some time afterwards, invited by one of

his schoolfellows to get up behind him, and have a ride on horseback: "I will ride behind nobody," was his reply: and when up, on his companion saying he intended to be a tailor, West leaped down, exclaiming, "Then you may ride alone; I will not ride with one willing to be a tailor."

His first performances that produced him any profit were groupes in ink, chalk, and charcoal, on panels, which he sold for a dollar each. These were so much admired by Mr. Flower, a justice of Chester, that he took him for a few weeks to his own house, where West met with an English governess, who read to him the beauties of the Greek and Latin poets, which strongly arrested his imagination. Whilst residing with Mr. Flower, he painted the portrait of Mrs. Ross, a very beautiful woman, with such fidelity, that he obtained several other sitters; and he was also very successful in the composition of a picture of The Death of Socrates. He was at this time about fifteen years of age, but so imperfectly educated, that a Dr. Smith undertook to become his instructor. This gentleman, instead of grounding his pupil in classical learning, cultivated his fancy, with a view to the profession for which he was designed, and West, in consequence, ever remained an unlettered man. A fever attacking him about this time, he was troubled by the appearance of several figures flitting about his bed-room; and discovering the delusion to arise from reflection, by means of a hole in the window-shutter, upon the principle of the camera-obscura, he constructed one of these machines himself, and was much astonished to find he had not produced an original invention.

He now returned to Springfield, when his parents requested the whole body of the Quakers of the town to decide upon the propriety of their son's becoming an artist; that profession being contrary to the tenets of the Society of Friends. A meeting was accordingly called, and young West being introduced, received permission to follow the bent of his genius, in a very impressive address. "God hath endowed," concluded the speaker, "with the rich gifts of a superior spirit this youth, who has now our consent to cultivate

his talents for art. May it be demonstrated in his life and works, that the gifts of God have not been bestowed in vain, nor the motives of the beneficent inspiration, which induces us to suspend the strict operation of our tenets, prove barren of religious or moral effect." Accordingly, after having, for a short time, served as a soldier under General Forbes, and witnessed the death of his mother, West removed to Philadelphia, in 1756, and commenced portrait painter. His price, at first, was only half-a-guinea for a head; yet his own frugality, and the number of his customers, soon enabled him to save a little money. After a short period, he repaired to New York, and from thence back to Philadelphia, for the purpose of sailing to Leghorn, in a vessel belonging to his friend, Mr. Allen. One of his sitters at New York was a gentleman of the name of Kelly, who, at parting with him, had put into his hands a letter of recommendation, which, on presenting at Philadelphia, he found to contain an order for the payment of fifty guineas, as "a present to aid in his equipment to Italy."

He arrived in Rome, on the 10th of July, 1760, with letters of introduction to some of the most eminent inhabitants. His appearance excited great interest among them, and all were anxious to see the effect which the statues and paintings of the "eternal city" would have upon the young American. On the celebrated Apollo being shown to him, he started back, and exclaimed, "A young Mohawk warrior!" which he explained by saying, that he had often seen the Mohawks standing in the exact attitude of the Apollo, and pursuing, with an intense eye, the arrow which they had just discharged from the bow. The drawings which he had brought with him excited little attention, and he, therefore, requested Lord Grantham to sit for his portrait, which, when finished, was placed in the gallery of Crespigni, the name of the artist being kept secret. The performance was admired by all who beheld it; and whilst some were ascribing it to Mengs, and others to names of equal eminence, West was pointed out to the company, and Mengs coming in, shortly afterwards, said to him, "Young man, you have no oc-

casion to come to Rome to learn to paint."

His success being communicated to Mr. Allen, of Philadelphia, whilst at dinner with Governor Hamilton, both declared he was an honour to his country; and as he was the first that America had sent out to cultivate the fine arts, he should not be frustrated in his studies, for the want of money. He was at this time ill, at Leghorn, of a fever; and on his recovery, making application for the last £10 at his agents, was told by one of the partners that he was instructed to give him unlimited credit, and that he could ask for what sum he pleased. He resolved, therefore, to follow the advice of Mengs, in visiting Florence, Bologna, and Venice; he then returned to Rome, and after having exhibited an original picture of Cymon and Iphigenia, and another of Angelica and Medora, started for England, having been previously admitted a member of the Academies of Florence, Bologna, and Parma. He arrived in London, on the 20th of June, 1763, and was immediately introduced to Sir Joshua Reynolds, Dr. Johnson, Burke, and other artists and *savans* of eminence. He had come to this country with no intention of remaining; but finding the field open for historical composition, he resolved to try his success in that line, and took apartments in Bedford Street, Covent Garden. His exhibition of the pictures just mentioned, together with one of Pylades and Orestes, and a portrait of General Monckton, brought some distinguished visitors to his rooms, and the Marquess of Rockingham offered him £700 a-year, to embellish his mansion in Yorkshire with historical paintings. This, however, West declined; and having married, on the 2nd of September, 1765, a young lady, to whom he had been previously engaged, and who had come over from America for the purpose of being united to him, he determined to prosecute his labours in England, in dependence upon public patronage. His love of serious subjects procured him employment from several eminent divines; and Dr. Drummond, Archbishop of York, not only gave him a commission to execute a picture of Agrippina landing with the Ashes of Germanicus,

but, on its completion, attempted to raise a subscription of £3,000, to enable West to devote himself entirely to historical painting. Failing in this, the archbishop waited upon the king, who desired an interview with the artist, and a sight of the Agrippina above-mentioned. After viewing it a short time, his majesty said, "There is another noble Roman subject—the departure of Regulus from Rome—would it not make a fine picture?" West answered, that it was a magnificent subject. "Then," said the king, "you shall paint it for me;" and turning to the queen, said, "The archbishop made one of his sons read Tacitus to Mr. West, but I will read Livy to him myself,—that part where he describes the departure of Regulus:" upon which he took up the book, and read the passage.

Whilst he was engaged on this picture, a dispute occurring among the Incorporated Society of Artists, of which body he had been chosen director, as to the manner in which their accumulated funds should be laid out, he resigned his office, and communicated his reasons to the king. His majesty then expressed his readiness to patronise any association calculated to promote the real interests of the art, and a plan was accordingly drawn up, upon which, with some alterations by the king's own hand, the Royal Academy was established; and, in the first exhibition that took place The Departure of Regulus shone conspicuous. His next celebrated work was The Death of Wolfe, painted in the modern costume, a variation from the rules hitherto observed in historical pictures, which called forth much censure. West's answer to the king, who asked him his reasons for thus deviating from the usual course, is strongly indicative of his good sense and taste. "When it was understood," were his words, "that I intended to paint the characters as they actually appeared on the scene, the Archbishop of York called on Sir Joshua Reynolds, and asked his opinion; they both came to my house to dissuade me from running so great a risk. I remarked, that the event to be commemorated happened in the year 1758, in a region of the world unknown to the Greeks and Romans, and at a

period of time when no warriors who wore their costume existed. That the subject I had to represent was a great battle fought and won, and that the same truth which gives law to the historian should rule the painter. That if, instead of the facts of the action, I should introduce fiction, how could I be understood by posterity? I admitted that classic dress was certainly picturesque; but, by using it, I should lose in sentiment what I gained in external grace. That I wanted to mark the place, the time, and the people; and to do this that I must abide by truth. They left me, and when I had finished the picture, returned. Sir Joshua seated himself before the work, and examined it minutely for half an hour, then, rising, said to the archbishop, 'West has conquered: he has treated his subject as it ought to be treated: I retract my objections. I foresee that this picture will not only become one of the most popular, but will occasion a revolution in art.'" Upon which his majesty observed, "that he wished he had known these reasons before, for that the objection had been the means of Lord Grosvenor's getting the picture, but that West should make a copy of it for him."

Besides this, he soon afterwards received an order to paint for the king, *The Death of Epaminondas*, *Segestus* and his Daughter before Germanicus, and other historical pictures. His next commission was for a set of seven large pictures, illustrative of the reign of Edward the Third, and one of *St. George vanquishing the Dragon*, all of which were placed in *St. George's Hall*, at Windsor, and rank amongst the artist's most successful compositions. A more extensive field was now opened to his imagination, in a series of thirty-six scriptural pieces, which his majesty, after consulting with several divines, ordered him to paint for the decoration of the Royal Chapel. During the progress of this work, which occupied him a considerable time, he took portraits of the chief part of the royal family; and, in 1792, he succeeded Reynolds as president of the Royal Academy. It was the wish of the king to make a knight of him on this occasion, but West declined the honour, observing, to the Duke of Gloucester, that he had

earned greater eminence by his pencil than knighthood could confer upon him. He added, however, that a permanent title might have been a desirable object, had he possessed a larger fortune, but the hint was not followed by the offer of a baronetcy.

In 1801, after the commencement of his majesty's illness, West was informed that the pictures in progress for the Royal Chapel were to be suspended. On the recovery, therefore, of his illustrious patron, he addressed him in a very spirited letter; and an interview immediately afterwards taking place between himself and his majesty, the latter dismissed him with a shake of the hand, saying, "Go on with your work, West; go on with your pictures, and I will take care of you." The final blow, however, which the king's reason subsequently received, put an end to West's performances at Windsor; and calling shortly afterwards to receive part of the allowance of £1,000 per annum, for which he had been accustomed to draw, he was told that it had been stopped.

With feelings which savoured somewhat of disgust, he took the opportunity afforded by the peace of Amiens, of visiting Paris, and, whilst there, received, according to his own account, very distinguished notice. "Wherever I went," he says in one of his letters, "men looked at me, and ministers and people of state were constantly in my company. I was, one day, in the Louvre; all eyes were upon me; and I could not help observing, to Charles Fox, who happened to be walking with me, how strong was the love of art, and admiration of its professors, in France!" The complacent simplicity, which could thus imagine the public attention to be exclusively directed towards himself, when there is no doubt the great object of interest was the great statesman who accompanied him, is sufficiently characteristic and amusing. On his return to England, some cabals in the Royal Academy induced him to retire from the chair, to which, however, after it had been, in the meantime, filled by Wyatt, the architect, he was speedily re-elected. He now endeavoured to form a national association for the encouragement of historical works; but the successive deaths of

Pitt, Fox, and Perceval, from whom he had expected assistance, rendered abortive a design, which has since given birth to the British Institution, one far inferior to that contemplated by West. In 1802, he commenced painting a series of large pictures from Scripture, the first of which, *Christ Healing the Sick*, was intended as a present in aid of the funds for building an hospital in his native town. The governors of the British Institution, however, offering him three thousand guineas for it, he consented to sell it, on condition of his being allowed to make a copy of it to send to America. His next works were, *Death on the Pale Horse*, *Christ Rejected*, *The Crucifixion*, *The Descent of the Holy Ghost*, *The Ascension*, *The Inspiration of St. Peter*, and several others, all of immense size. After having passed a blameless and temperate life, the subject of our memoir died on the 11th of March, 1820; twenty-seven months subsequent to the death of his wife. He was buried in St. Paul's Cathedral, whither his remains were accompanied by a number of distinguished noblemen, ambassadors, and artists.

In person, West was somewhat below the middle size, of a fair complexion, and firmly and compactly built. His sparkling eyes indicated more vivacity than he really possessed, as to the last he retained the sobriety and sedateness of manner peculiar to his sect. By his liberality he is said to have impaired his fortune, and the student always

had the assistance both of his purse and his talents. He was somewhat superstitious in regard to his own destiny; and, from the circumstances of his birth, had a conviction that he was predestined, by his works, to contribute to the advancement of piety. He was vain of his own reputation, but totally free from envy; and so unostentatious, that, as Allan Cunningham has observed, "the very calmness and moderation with which he carried himself, was something provoking to his brother artists." As a painter, he is more celebrated for gracefulness of execution, and harmony of colouring, than for boldness of design, and freedom of touch. No man was more daring in his choice of subjects, but his imagination was not always equal to the sublime flights which such subjects required. Too much study is visible in his works; every thing is correct, chaste, and pleasing; but in strength and variety of character, they are, for the most part, deficient. His *Death on the Pale Horse*, however, *Penn's Treaty with the Indians*, *Death of General Wolfe*, and the *Battle of La Hogue*, are, upon the whole, some of the best historical compositions ever produced by the English school; and, in the opinion of Sir Thomas Lawrence, unequalled at any period below the schools of the Caracci. His sketches displayed both vigour and expression, and that of *Death on the Pale Horse* is said to have been superior to the finished picture on the same subject.

HENRY FUSELI.

THIS gifted genius, who chose to call himself Fuseli, was the son of John Gaspard Fuesli, an artist of some eminence at Zurich, where Henry was born, about the year 1739 or 1741, though the date was fixed by himself in 1745. Being destined for the church, he made great progress in classical study; but this, instead of fitting him for divinity, increased his naturally poetic imagination and taste for the fine arts, his predilection for which was first excited by viewing a collection of Michael Angelo's prints in his father's possession. Of

these he made several copies, and, by the sale of some of them to his school-fellows, filled his pockets with money, with which he purchased a red silk coat, and walked about Zurich till the laughter of his companions induced him to throw it off, and declare he would never wear anything fine again. On his removal to the Humanity College of his native town, he contracted a friendship with the celebrated Lavater; studied English and German literature, translated Shakspeare into the latter language; and composed a few original

poems. He also, in conjunction with Lavater, composed a pamphlet against an oppressive magistrate, which had the effect of bringing the party to justice, and redress to those he had injured.

Having taken the degree of M. A., Fuseli left Zurich, in company with Lavater, and visited Vienna and Berlin. Here the two friends studied under Sulzer, till the subject of our memoir was advised, by Sir Robert Smith, the English ambassador, to come to this country. At parting with him, Lavater presented him a card, on which was written, in German, "Do but the tenth part of what you can do;" saying, as he gave it to him, "Hang that up in your bed-head, obey it, and fame and fortune will be the result." He arrived in London in 1763, and soon afterwards became tutor to a young nobleman, whom he accompanied to Paris. On his return, he wrote essays and critiques for the reviews, and translated Winkelman's work on painting and sculpture. He continued, however, still to use his pencil; and showing some of his sketches to Sir Joshua Reynolds, that artist said to him, "Young man, were I the author of these drawings, and offered £10,000 a-year not to practise as an artist, I would reject the proposal with contempt."

Thus encouraged, he gave up all thoughts of the church, though a living had been offered him; determined to devote himself to painting; and, accompanied by Armatrong, the poet, set out for Rome. His conduct in this city was characterized by an enthusiastic admiration of Michael Angelo and Raphael, little short of delirium: he lay whole days on his back, contemplating the ceiling of the Sistine Chapel, the work of the former, and drinking in, as it were, inspiration from the sight; and is said to have frequently started from a reverie with the exclamation of "Michael Angelo!" He left Italy in 1778; and, after passing some time at his native place, returned to England in the following year, and soon rose into note by the fine conceptions which he successfully transferred to his canvass. A painting which he exhibited of *The Nightmare*, in 1782, produced a great sensation; and the publisher of a print from it made £500, whilst Fuseli only re-

ceived twenty guineas for the original. Not long afterwards, he happened to be dining at the table of Alderman Boydell, when the idea of forming a Shaksperian Gallery was started, and Fuseli ardently proffered his services. The most remarkable of the pictures executed by him for this collection was from *Hamlet*; the ghost in which he drew with an almost supernatural effect. *Francesca and Paolo*, and two subjects from the *Œdipus* of Sophocles, were his next performances which attracted attention. In 1788, he was elected an associate of the Academy; and, in 1790, an academician: and, in the former year, he married. His wife is said to have been a young woman who had served him as a model; but her conduct was highly exemplary in the situation to which he elevated her. She appears to have had some little cause for jealousy of her husband during the period of his acquaintance with the celebrated Mary Woolstonecraft, though indiscretion seems to have been the extent of the conduct of either party. Mr. Allan Cunningham, however, has thought fit, in his memoir of Fuseli, to stigmatize the conduct of the lady, as ridiculous, crazy, and vicious; epithets which will appear sufficiently unjust and ill-judged to any one who has taken a less narrow view of human nature. We shall say nothing more of the intimacy between the subject of our memoir and Mary Woolstonecraft, as, in our third volume, will be found a memoir of the latter, where all necessary particulars are mentioned.

In 1790, Fuseli commenced upon a series of designs from Milton, which he exhibited, in 1800, to the number of forty-seven, under the title of *The Milton Gallery*. The majority of them were in all respects worthy of the subject, and in those where he was not equally happy, he failed rather from extravagance than poverty of imagination. Among the best may be mentioned, *The Lazar House*, *The Night-hag*, and *The Rising of Satan at the touch of Ithuriel's Spear*. He was next employed upon a set of drawings for a large edition of Shakspeare, for which he received £250; and he subsequently, in conjunction with Westall, furnished sketches for an edition of *The New Testament*. Of the latter performance

he said, "there was only one good thing among them all, and I suspect I painted it: but Westall may have the merit, if he likes, for it was not much." In 1793, he wrote a criticism in *The Analytical Review* upon Cowper's *Homer*; a work to which he had voluntarily and gratuitously supplied many valuable emendations. In 1799, he succeeded Barry as professor of painting to the Royal Academy, and delivered a course of lectures, which were received with vehement applause. Six of them were printed,—On Ancient Art, Modern Art, Invention, Composition, Expression, and Chiaro-scuro. In 1804, he was made keeper to the Academy; and, in 1805, he gave to the world a new edition of Pilkington's *Dictionary of Painters*, to which he made several additions, but has been accused of unjustly depreciating the merits of some of our best artists, among whom were Hogarth and Gainsborough. In 1807, the students of the Academy presented him with a silver vase; and, in 1817, he was presented with the diploma of the first class in the Roman Academy of St. Luke's. He continued to paint and exhibit a number of pictures as long as he could hold the brush, and did so until within a short period of his death, which took place, whilst he was on a visit to Lady Guilford, at Putney Hill, on the 16th of April, 1825.

In person, Fuseli was short and thin; he had a high forehead, brilliant and penetrating eyes, and a look full of that sarcasm and ardent imagination which formed such peculiar features of his character. Lavater, in a description of his physiognomy, has the following remarks on Fuseli:—"The forehead, by its contour and position, is more suited to the poet than the thinker. I perceive in it more force than gentleness; the fire of imagination, rather than the coolness of reason. The nose seems to be the seat of an intrepid genius. The mouth promises a spirit of application and precision, and yet it costs the original the greatest effort to give the finishing touch to the smallest piece. Any one may see, without my telling it, that this character is not destitute of ambition, and that the sense of his own merit escapes him not." As Lavater was personally intimate with Fuseli, more, perhaps, may be attributed to his

knowledge of the man, than to his skill in physiognomy. There was, certainly, much in Fuseli to confirm this description; he was petulant, persevering, ardent, and impetuous; almost disdainful to use gentleness or persuasion of manner. If he had the worst of an argument, he had recourse to sarcasm; and in such moments he cared not what he said or whom he attacked. He was an enthusiast in his art, and vehemently decried the pursuit of it for mercenary motives; though he condescended to execute one or two commissions himself, he always spoke of them with indignation, considering them as fetters upon genius. In his own idea, he never painted up to his own imagination; he would eye his pictures long after he had considered them finished, and finding out something that might be improved, alter it accordingly. His pencil, like his temper, had little to do with the quiet and serene; and, indeed, the sublime and terrific were so much his element, that he used to be called, *painter in ordinary to the devil*. He declared that Nature was inferior to the splendid fictions of such a fancy as Michael Angelo; and when he found his own restrained by her, would exclaim, "D—n Nature! she always puts me out." To repeat all the oaths he used to utter in the moments of anger or excitement, would shock the least fastidious reader; but, in the anecdotes which follow, the manner in which he uses certain ungentle epithets, is too characteristic to be omitted:—Hearing a noise, one day, in the Academy, he inquired whence it proceeded. "It is only those fellows, the students, sir," said one of the porters. "Fellows!" exclaimed Fuseli; "I would have you to know, sir, that those *fellows* may, one day, become academicians." He had scarcely said this, when, hearing the noise increase, he opened the door, and suddenly burst in upon them, vociferating, "You are a set of d—d wild beasts, and I am your b—d keeper."—He once came out of the council-room in a furious passion, but after having been a short time in his room, and grown cool, he was about to return, when he found his door locked. Upon this, frantic with rage, he hallooed out to the porter, "Sam—Sam Stowager!—they have locked me

in, like a b——d wild beast:—bring crow-bars and break open the door." Sam, however, whom former experience had taught how to act on this occasion, whispered through the key-hole, "Feel in your pocket, sir, for the key." On doing so, he found the key, and unlocking the door, said, with a loud laugh, "What a fool!—never mind—I'll to the council, and soon show them they are greater asses than myself."—A student, one day, showing him a picture, which he boasted of having finished without using a crumb of bread, he replied, "All the worse for your drawing; buy a twopenny loaf and rub it out."—To his brother artists, he was equally severe, and in particular to Northcote, who had offended him by writing against him when he offered himself as keeper. Northcote, one day, asked him how he liked his picture of *The Angel meeting Balaam and his Ass*. "Vastly," he replied; "you are an angel at an ass, but an ass at an angel." The same artist requested an opinion of his *Judgment of Solomon*. "I like it much," said Fuseli; "the action suits the word—Solomon holds out his fingers like a pair of open scissors at the child, and says, 'Cut it: I like it much.'" When Fuseli, however, exhibited his picture of *Hercules drawing his arrow at Pluto*, Northcote did not forget to retort upon him. The former inquired how the latter liked it. "I like it much," was the reply; "it is clever, very clever; but he'll never hit him."—A person, one day, calling upon the subject of our memoir, hoping, like Paul Pry, "that he did not intrude." "You do intrude," growled Fuseli. "Do I?" said the visitor; "then, sir, I will come to-morrow, if you please." "No, sir," he replied, "don't come to-morrow, for then you will intrude a second time: tell me your business now."

Fuseli's genius as a painter was of a singular order. No English artist had ever exhibited so much imaginative power: its effect, both on the professors of art and the public, was startling; and as "there is but one step from the sublime to the ridiculous," he has been censured by critics of colder fancies, for extravagance. There may be some justice in this; but the merit of a daring originality, which, though it spurned at restriction, and thereby incurred the hazard of absurdity, frequently soared to the very heights of the sublime, cannot be denied to him. In the gloomy poetry which prevades some of his dark and original conceptions, he has never been surpassed; and he is scarcely less alone in the peculiar hues and sombre majesty of his colouring. The asperities of his temper may have operated against the appreciation of his talents during his life-time; but it is certain that, at the present day, his admirers are not numerous, nor has his style been adopted by subsequent artists; it therefore remains for posterity to decide on the merits of one, who, whatever might have been his faults, was certainly remarkable for his originality, and far outstripped his own age in boldness of design and vigour of execution. His literary abilities were varied and extensive; and his command of the English language was, for a foreigner, wonderful. He was not only an excellent classical scholar, but, besides Latin and Greek, could speak French, German, Danish, Dutch, Icelandic, and Spanish; so that, taking English into account, he could, as he used to say, "let his folly or his fury get vent through nine different avenues." Besides his lectures, he wrote a collection of *Aphorisms on Art*, and a regular history of painting as far as Michael Angelo.

RICHARD COSWAY.

RICHARD COSWAY was born in the year 1740, at Tiverton, in Devonshire, and received his education under his father, who kept the public school of

that place. For "the idle pursuit of drawing," as his father termed it, "he neglected his studies at a very early age, and continued to do so in defiance

both of admonition and chastisement. His talents were, however, encouraged by his uncle, mayor of the place, and a neighbouring gentleman, named Peard, who undertook to provide him with the means of becoming an artist. Accordingly, at their joint expense, he was sent, in his fourteenth year, to London, and placed under the care of Hudson, the portrait painter, but removed subsequently to Shipley's Drawing Academy, in the Strand. Here, one account represents him as a sort of fag to the students, and rather as a *protégé* than a pupil of Shipley; but this fact is by no means well authenticated. However this may be, such was his progress in his profession, that, in the course of a few years, he obtained no less than five premiums from the Society of Arts.

On commencing business for himself, he was chiefly employed in fancy miniatures, and "free subjects for snuff-boxes for the jewellers," by which he gained considerable profit. The graceful and pleasing manner in which he drew his miniatures, speedily added to the number of his female sitters, and he was not long in acquiring both affluence and popularity. The former he increased by the judicious purchase and sale of old paintings, and the latter by giving splendid entertainments to his titled customers, among whom was the Prince of Wales. In 1771, he was elected royal academician, and shortly afterwards exhibited some poetical portrait-pieces, which were much admired: among them were, Rinaldo and Armida, A Lady and her Son in the characters of Venus and Cupid, and Madonna and Child.

One of the principal events of Cosway's life was his marriage with Maria Hadfield, a native of Italy, but of English parentage, possessed of a fine taste for the arts, a beautiful person, and intelligent mind. Several of her paintings were exhibited at the Academy, and her beauty and talents were, for some time, the talk of the fashionable world. Her health obliging her to visit France, she was accompanied by her husband to Paris, where he painted the Duchess of Orleans, and other persons of distinction. Before he quitted the French capital, he offered as a gift to the king some splendid cartoons of

Julio Romano, for which he had previously refused a large price from Russia, and, in return, he was presented with four beautiful pieces of the Gobelins tapestry.

Cosway's last place of abode in London was in Stratford Place, Oxford Street, which he fitted up in a style of singular magnificence. Smith, who gives an elaborate description of the furniture, observes, that "many of the rooms were more like scenes of enchantment pencilled by a poet's fancy, than any thing before displayed in a domestic habitation." Here he continued to entertain his visitors, and to flatter his sitters and himself, until a paralytic stroke deprived him of the use of his right hand. His subsequent career was marked by singularities which appertain rather to anecdote than biography. He maintained his love of dress and gaiety to the last, and died on the 4th of July, 1821.

In person he was small, but well shaped, and, from his portrait, would seem to have been handsome; but so far from this having been the case, Smith asserts that he was "not much unlike a monkey in the face." In allusion to this supposed similitude, some one whom he had offended, stuck on the door of his house, to which the figure of a lion happened to be attached, the following lines:

When a man to a fair for a show brings a lion,
'Tis usual a monkey the sign-post to tie on;
But here the old custom reversed is seen,
For the lion's without, and the monkey's within.

The unpleasing appellation, however, might have been in ridicule of his dress, which was foppish in the extreme. His generosity and profuseness were great drawbacks on his fortune, and it is said that he gambled away great part of his money. Nevertheless, he was envied by many of his brother artists, among whom he used to go by the name of the "maccaroni miniature-painter;" and a pictorial lampoon of him appeared, entitled, "Billy Dimple sitting for his Picture." Of the singularities to which we have alluded, an anonymous writer thus speaks: "Richard Cosway was not the man to flinch at an ideal proposition. The agreeable and the true with him were one. He believed in Swedenborgianism; he believed in animal magnetism; he had

conversed with more than one person of the Trinity; he could talk with his lady at Mantua, through a fine vehicle of sense, as we speak to a servant down stairs through an ear-pipe." Some anecdotes related of him go to confirm the above account, and, among others, the following one:—Once, whilst at the dinner of the Royal Academy, Cosway turned to one of his brethren, and said, "Pitt, while he lived, discouraged genius; he has seen his error now; he paid me a visit this morning, and said, 'Cosway, the chief fault I committed on earth was in not encouraging your talent.'" "Ay, that was merely to soothe your vanity," said his friend; "for Pitt, after he had seen you, called on me, and said, 'Now, mark! Cosway will tell, at your dinner to-day, that I waited on him, and expressed contrition for

not having employed his talents; don't believe one word he says, for he will tell nothing but his own absurd inventions.'"

The reputation of Cosway, as an artist, has survived him, but none, probably, will venture to pronounce it permanent. His miniatures have all the sober softness of the Italian school, and are full of grace and elegance, but want dignity, depth, and character. Few drew more accurately the human figure, or could apparel it more tastefully; but whilst he painted the person, he forgot the mind. He used the brush with great rapidity, and would boast, in the equivocal language of Allan Cunningham, "that he had despatched, during the day, twelve or fourteen sitters."

JOHN HAMILTON MORTIMER.

JOHN HAMILTON MORTIMER was a native of Eastbourne, in Sussex, where his father, said to be a lineal descendant of Mortimer, Earl of March, carried on the business of a miller, and was subsequently a collector of customs. He was born in the year 1741, according to Allan Cunningham; but, in Bryan's Dictionary of Painters, the date of his birth is placed two years earlier. He imbibed a taste for art by frequent visits to the painting-room of his uncle, a sort of itinerant artist, in whose company young Mortimer soon learnt to sketch from nature, with tolerable fidelity. His father saw some of his drawings, and, thinking it prudent to allow him to follow the bent of his genius, placed him as a pupil under the then celebrated Hudson. Mortimer soon discovered that his master was a mere dauber, from whom he should learn little; and finding his vulgarity equal to his ignorance, he quitted his studio for that of Price, a very celebrated colourist in those days. His most profitable studies, however, were in the Duke of Richmond's gallery of antique figures; his "dead school," as he used to call it;—the shores of Sussex having been his living one. Here he attracted the friendly notice of Cipriani,

who recommended him to the duke in such terms as induced his grace to make Mortimer an offer of entering on his establishment, for the purpose of painting the galleries, walls, ceilings, &c. of some of his houses. Our artist, however, preferred following the bent of his own ideas, to the profitable suggestions of his intended patron, and politely declined the offer. His drawings from the Richmond gallery gained him several premiums from the Society for the Encouragement of Arts, and he was, soon after, admitted a member of the private academy in St. Martin's Lane, where, according to Edwards, he acquired very considerable knowledge of the human figure, which he drew in a style superior to most of his contemporaries.

His first step to reputation has been differently stated; some ascribing it to his picture of Edward the Confessor seizing on the Treasures of his Mother; others, to his representation of the battle of Agincourt, upon the panel of the king's state-carriage, which his majesty ordered to be taken out and preserved. His Edward the Confessor, we should observe, was the composition to which we have alluded, in our life of Romney, as being pre-

ferred to that artist's *Death of Wolfe*. Sir Joshua Reynolds declared this to be inferior to the former performance; and the Society of Arts, following his opinion, decreed their premium of fifty guineas to Mortimer. There was no difference of opinion, however, with respect to his merits, when he produced his large picture of St. Paul converting the Britons, for which he was unanimously voted the Society's premium of one hundred guineas. It excited great attention when exhibited in Spring Gardens, and was so manifestly superior to all the surrounding works, that it was a general observation, "We have now got an historical painter of our own." The picture subsequently became the property of Dr. Bates, who presented it to the church of Chipping Wycombe, in Buckinghamshire.

Of Mortimer's portraits we have no account, though he painted several. None of them, probably, contributed much to his fame; for, though he generally succeeded in seizing the character, he took no pains to preserve it in his colouring. To use the words of Edwards, he seemed not over fond of that branch of painting; so that some of his productions of this kind were not so pleasing as those of some of his contemporary artists, who were yet much inferior to him in talent. Some of his heads, however, drawn in white and black crayons, the size of life, are executed in a very masterly style: he could here dispense with colours, and he succeeded accordingly.

The events of Mortimer's private life, up to this time, are not much to his credit: he paused in a very dissolute career, on his marriage with Jane Thursel, the daughter of a farmer, in the neighbourhood of Foxtoire, and, soon after, painted, and exhibited, a picture, called *The Progress of Vice*; the fruits, it is said, of his own experience. It was succeeded by another, called *The Progress of Virtue*, which found few admirers; and it was sarcastically observed, with reference to the first work, which drew crowds, but no purchasers, that the town thought with the poet—

*Vice is a monster of such hideous mien,
That, to be hated, needs but to be seen.*

As a designer, Mortimer was in great

request among booksellers and churchmen; the former employed him to illustrate several of the poets, the latter to design the elevation of the brazen serpent in the wilderness, for the great window of Salisbury Cathedral, and the cartoons for the stained-glass window in Brazen-Nose College, Oxford. His designs were, in general, superior to his paintings; for after the first effort of his fancy, his touches grew cold and tame, and in attempting to expand, he only obliterated his ideas.

About the year 1775, at which time he was residing in Norfolk Street, Strand, he was advised by his friend, Dr. Bates, to remove, for the benefit of his health, to Aylesbury, in Buckinghamshire. His mind and body were much invigorated by this temporary retirement, whilst the patronage of the noblemen and gentlemen of the neighbourhood, to whom he was introduced, considerably increased his finances. During his absence from London, he painted works to the amount of £900, and returned home "no longer the gay and graceless, but neither the athletic and the active Mortimer." Weakened by early excesses, his constitution sunk under the effects of a fever, by which he was soon after attacked; and he died on the 4th of February, 1779. He had been, a short time previously, elected, without solicitation, or expectation, a royal academician, by the especial grant of the king, but he did not live to receive his diploma.

The merits of Mortimer, as an artist, have given rise to many conflicting opinions. He is disposed of very contemptuously, by Fuseli, who denies that his versatility was accompanied by genius; excludes him from all claim to expression; and asserts, that the style of his designs was neither ideal, nor that of genial nature. This is too severe; and Fuseli, probably, would have thought so, had he not been stirred up to indignant contradiction by Pilkington's inflated remark, to which his own forms a supplement, that Mortimer, "by a judicious union of the ideal with his observations on living nature, gave such nobleness, truth, and inexhaustible vivacity to the countenances of his figures, that in all his numerous paintings and drawings there never appeared two that were not

different." Some attention, however, is due to this assertion; for Mortimer studied character very deeply, and generally from life; and, certainly, the following anecdote bespeaks an artist of more than ordinary solicitude, in respect to the individuality of his personations. Being requested, by Ireland, to delineate, from Gray's line,

Moody Madness laughing wild amidst severest woe,

he opened his portfolio, and, pointing to the principal figure in the eighth plate of *The Rake's Progress*, exclaimed, "If I had never seen this print, I should say it was not possible to paint these contending passions in the same countenance. Having seen this, which displays the poet's idea with the faithfulness of a mirror, I dare not attempt it. I could only make a correct copy; a deviation from this portrait, in a single line, would be a departure from the character." Besides those already mentioned, the pictures on which Mortimer's reputation chiefly rests, are, his *King John* signing *Magna Charta*; *The Origin of Health*; *The Tragic and Comic Muses*; *Sextus consulting Erichtho*, from *Lucan*; *The Incantation*; *Vortigern and Rowena*; and his *Groupes of Banditti*. These only want colours to render them worthy the school of *Salvator Rosa*, to which Mortimer may be said to belong. He had imbibed something of the style of that great painter, from his wanderings amid the romantic and rocky scenery of *Eastbourne*; and to his frequent observations of the countenances of the smugglers, by whom the place was infested, may be traced his fondness for the ferocious and terrific in the forms of his heroes. This sometimes destroyed the effect of his compositions; for, by making too much muscular display on his canvass, he developed rather the strength of the gladiator, than the courage of the hero. He was, perhaps, led into this error by a desire to shew his minute knowledge of anatomy, which, according to *Pilkington*, was such, that he could draw, with a common pen and ink, and with the most critical exactness, the human skeleton in any attitude, and afterwards, with a different coloured ink, clothe it with muscles. Every object in nature, he tells us too, was so impressed on his imagination, that he

never used, nor had occasion for, an archetype, and that he rivalled nature in every department of his art from his imagination only. He did not, however, trust all to his imagination; for the same authority says, that "before he attempted any work of importance, he always devoted some time to the perusal of that author who could give him the most information; and, indeed, his conversation frequently teemed with allusions to the politest writers, expressed in the most forcible terms." Upon the whole, Mortimer possessed, in the mental sense of the word, great powers as an artist; and had his fine drawing, and wonderful ease and freedom of touch, been combined with any thing like depth of colour, and consistency of execution, he would, in all probability, have reached a rank to which few of his contemporaries could aspire.

With respect to Mortimer's private character, we have already hinted that it was not the most reputable, previous to his marriage. His delight was in midnight revels, wrestling, and cricket-matches; and though generally victor in his athletic contests, he seldom consented to quit the bottle, till it had become his master. Whilst staying at *Brocket Hall*, the seat of *Lord Melburne*, he got up suddenly from a carousal at midnight, and, with the aid of his assistant painter, dragged one of his lordship's fish-preserves in the park, and left all the fish gasping on the bank in rows. When *Lady Melburne* remonstrated with him, he declared that her beauty had so bewitched him, he knew not what he was about. Such a man was not likely to retain the patronage of the great, and *Lord Melburne* was not, probably, the only nobleman whose regard he lost by his loose conduct.

Mortimer was ambitious of being a beau as well as a rake; how he succeeded, the following description of him, when dressed for an evening party, will show: "He entered the room in a scarlet-lapelled coat, with large gilt buttons, the size of a half-crown; a white satin waistcoat, embroidered with sprigs of jasmine; a pair of black satin small-clothes, with *Bristol-stone* knee-buckles; a pair of *Scott's* liquid-dye blue silk stockings, with

Devonshire clocks; long quartered shoes, with large square buckles, which covered the whole of his instep down to his toes; a shirt with a frill and

ruffles of lace; his hair pomatumed and powdered, with an immense toupee, three curls on a side, and tied up with a tremendous curl behind."

JAMES BARRY.

JAMES BARRY was born in Cork, on the 11th of October, 1741. His father was originally a builder, but at the time of the birth of James, commanded a trading vessel between the cove of Cork and England. He went with him to sea; but preferring the amusement of drawing to the occupation of a sailor, he ran away from the ship, and was ultimately sent back home. Here he is said to have covered the walls, floors, and furniture, with sketches in black and red chalk; and on his being placed at school, sat up whole nights drawing, and spent all his pocket-money in pencils and candles. He was, at this early age, remarkable for his stubborn and solitary disposition, for affecting singularity of dress, and for preferring the company of the old and educated to that of the young and gay. His schoolfellows stood in a sort of awe of him, and, in consequence of his very rapid proficiency in learning, considered him a prodigy. He was early initiated into the catholic religion, at the instigation of his mother, who was herself of that persuasion, though her husband was a protestant.

At the age of fifteen, the subject of our memoir had made sufficient progress in drawing to be employed to make designs for a small volume of tales, published by a bookseller in Cork. He subsequently painted in oil colours, *Æneas* escaping from the burning of Troy, a dead Christ, and other scriptural pieces; but his most successful essay was in a picture representing the traditional conversion of a king of Cashel by the eloquence of St. Patrick. With this work he went to Dublin, and sent it for exhibition to a public collection, where it was so much admired, that, upon his presenting himself as the artist, every one looked at him with incredulous surprise. Somewhat mortified, he burst into tears, and hastened

out of the exhibition room, but was soon followed and encouraged by the celebrated Edmund Burke, who had witnessed what had occurred. Between him and Barry an immediate friendship commenced, and an anecdote illustrative of their intimacy deserves relation at this stage of our memoir. Whilst in the heat of argument together, Barry quoted, in support of his views, a passage from the *Essay on the Sublime and Beautiful*, then recently published anonymously. Burke affected to treat the performance as slight and unsubstantial. "What!" said the other, "do you call that a slight and unsubstantial work which is conceived in the spirit of nature and truth,—is written with such elegance, and strewn all over with the richness of poetic fancy? I could not afford to buy the work, and transcribed it, every word, with my own hand." Burke could not help smiling, and acknowledged himself the author. "Are you, by —!" exclaimed Barry, at the same time embracing him, and holding out the copy which he had made of the work. His sudden success in Dublin as a painter was sufficient to transport him beyond the bounds of prudence; and returning home, one evening, from a party of flattering companions, he took out his purse, by the side of the Liffey, and cursing his own easiness of temper, and the money that had tempted him to a tavern, threw his cash into the river. A friend, to whom he afterwards related this circumstance, replied, "Ah, Barry! man, you threw away your luck; you never had either gold or good temper to spare afterwards."

In his twenty-third year he came to London, and was introduced to Sir Joshua Reynolds, and others, who all spoke highly of his abilities, but found much to be disgusted with in his sullen and fiery temper. Being advised to visit Rome, he was generously furnished

with the means by Burke, who undertook to supply him with an annual sum during his absence abroad. He remained in Italy about five years; a considerable portion of which appears, from his correspondence with Burke, to have been passed in bickerings with his brother artists. The works of Titian had the greatest share of his admiration, but his taste was no less fastidious than his temper was precipitate; he saw many defects, which none else did, in Raphael and Michael Angelo; and declared that "Rubens, Rembrandt, Vandyck, Teniers, and Saalken, were without the pales of his church." Whilst at Rome, he is said to have been on the point of infidelity, when the perusal of Butler's Analogy of Religion fixed his belief unalterably, though he remained a catholic, and became, subsequently, a bigotted one. He pursued no regular method of study, and painted only two original pictures whilst abroad; and on his preparing to return to England, appears to have felt some misgivings as to his future success. "Oh! I could be happy," he says, "on my going home, to find some corner where I could sit down, in the middle of my studies, books, and casts after the antique, to paint this work and others, where I might have models of nature when necessary, bread and soup, and a coat to cover me! I should not care what became of my work when it was done; but I reflect with horror upon such a fellow as I am, and with such a kind of art, in London, with house-rent to pay, duns to follow me, and employers to look for. Had I studied art in a manner more accommodated to the nation, there would be no dread of this."

On his arrival in London, he painted Venus rising out of the Sea; and, afterwards, Jupiter and Juno. Both were very beautiful productions; but not finding this style of composition meet with patronage, he took, for the subject of his next picture, The Death of Wolfe at the Battle of Quebec. This would probably have obtained unanimous applause, had not Barry's disdain of anything ordinary induced him to represent the combatants on both sides in a state of nudity, which totally destroyed the merit of the picture as a historical composition. He was so much offended by the remarks made upon it by the

members of the Academy, of which he had recently become an associate, that he never sent another work to their exhibition. About a year afterwards, he was acutely mortified at the refusal of the Bishop of London to allow the introduction of paintings into St. Paul's; a matter which, he says, "he had long set his heart upon," and in which he was to have had a considerable share. The sentiments which he entertained upon this occasion gave rise to his Inquiry into the Real and Imaginary Obstructions to the Progress of Art in England; a work in which he successfully refutes the theory of Winkelman, that the climate of this country unfitted its inhabitants for attaining to high eminence in the arts. He denounces our antiquarians and connoisseurs with great virulence, and bitterly inveighs against the success of portrait painters as inimical to the progress of historic art.

Barry now determined to give the world his own idea of the style to which he was devoted; and, accordingly, offered to adorn the great room of the Society of Arts with a series of historical paintings, at his own expense. This magnificent offer being accepted by the Society, he commenced his task in 1777, and finished it in 1783. The performance consisted of six pictures:—The Story of Orpheus; Harvest Home, or Thanksgiving to Ceres and Bacchus; The Victors at Olympia; Navigation, or the Triumph of the Thames; The Distribution of Premiums by the Society of Arts; and Elysium, or the State of Final Retribution. These were, upon the whole, splendid compositions, and raised Barry's reputation to a very high pitch; but some extravagances were observable, which did not escape the ridicule of those who disliked the artist. A young lady, after looking for some time at the Elysium, said to him, "The ladies have not yet arrived in this paradise of yours." "Oh! but they have, madam," said the painter, with a smile; "they reached Elysium some time ago; but I could find no place so fit for creatures so bright and beautiful as behind yon very luminous cloud;—they are there, and very happy, I assure you."

On the completion of this work, he published an able dissertation on the

subjects he had chosen, containing some morose sarcasms against his brother artists, which called forth a letter in reply, supposed to be from the pen of Burke. During the progress of the above pictures, Barry was frequently in great pecuniary distress; to remedy which, the Society of Arts presented him with two donations of fifty guineas each, a gold medal, and, lastly, two hundred guineas. They also permitted him to exhibit his pictures to the public, by which he gained £500; and a subscription for a set of engravings of them, etched with his own hand, subsequently brought him an additional £200. With these sums he secured to himself an income of £60 per annum; and having, in 1782, been appointed professor of painting to the Academy, he was placed beyond the reach of want, if not in entire independence.

His continual invectives against the academicians, at length, lost him his professorship; having been robbed of a large sum in his apartments, he imputed the theft to them, and afterwards published his celebrated letter to the Dilettanti Society; in which he accused the members of the Academy of dissipating its funds, and proposed that, in future, their votes should be given on oath. On the appearance of this letter, in 1797, the whole Academy, with the exception of Nollekens, arrayed themselves against him; and he was, in consequence, dismissed from his station of professor, and his name erased from the roll of academicians. Neither his fame nor fortune suffered much from this circumstance, for the Earl of Buchan set on foot a subscription for him, which soon amounted to £1,000. An annuity of corresponding value was purchased of Sir Robert Peel; but Barry only lived to enjoy it till the commencement of 1806, in which year he died, on the 22nd of February. Sir Robert Peel gave £200 to pay for his funeral, and to raise a tablet to his memory in St. Paul's Cathedral.

In person, Barry, who used to describe himself as "a pock-pitted, hard-featured little fellow," was below the middle size, with a grave and satirical countenance, which alike added sweetness to his smile and fierceness to his anger. His sour temper and impatience of contradiction alienated from him the

sympathies of those who were disposed to conciliate him; and even the ardent friendship of Burke was at last chilled into reserve, though never to indifference. This generous man had always foreseen the unhappy condition to which Barry's temper would reduce him. Writing to him at Rome, he says, in an almost prophetic spirit, "Gentlemen will avoid your friendship, for fear of being engaged in your quarrels: you will fall into distress, which will only aggravate your disposition to further quarrels: you will be obliged, for maintenance, to do any thing for any body: your very talents will depart for want of hope and encouragement, and you will go out of the world fretted, disappointed, and ruined." With all his moroseness and fierceness, he had some generous qualities. Notwithstanding the mutual dislike between himself and Reynolds, who once said to Bacon, the sculptor, "If there be a man on earth I seriously dislike, it is that Barry," the latter, after the death of Sir Joshua, went to the Academy, and pronounced a glorious eulogium upon him as an artist and a man. His many faults, too, were accompanied by an independent and honest spirit, that, in our estimation, outshines all the worldly graces of a Reynolds or a Lawrence. In his greatest distresses he kept out of debt, and refused to borrow money if it were offered him; and, when some one advised him, for the sake of appearance, to take a better house, hire a servant, and set up a neat establishment, he replied, "The pride of honesty protests against such a rash speculation." His abode and costume have been described by Southey, who visited him at his apartments in Castle Street. "He wore, at that time," says the laureate, "an old coat of green baize, but from which time had taken all the green that incrustations of paint and dirt had not covered. His wig was one which you might suppose he had borrowed from a scare-crow; all round it there projected a fringe of his own grey hair. He lived alone in a house which was never cleaned; and he slept on a bedstead with no other furniture than a blanket nailed on one side." An anecdote is told of Burke's coming to dine with him at this abode, when Barry having spread the table-cloth, and

placed some steaks on the fire, put a pair of tongs into the hands of Burke, saying, "Be useful, my dear friend, and look to the steaks till I fetch the porter."

In Barry's earlier and more prosperous period of his career, a story is told of him, not much to his credit. Being with Nollekens, at a coffee-house at Rome, he walked off with the hat,—rather a shabby one,—of that artist, leaving his own, which was a gold-laced one, in its stead. Nollekens, on receiving his own hat, inquired the reason of the exchange. "Why, to tell you the truth, my dear Joey," answered Barry, "I fully expected assassination last night, and I was to have been known by my gold-laced hat." It is, however, by no means improbable that he spoke these words in jest, and with a view to impose upon the well-known weakness of Nollekens.

If a contempt of everything trifling and common in art, an enthusiastic admiration of the antique, and an imagination wild, daring, and sublime, be

attributes of a great artist, Barry was one of the greatest this country has produced. Had he condescended to exert his powers on subjects of familiar interest to this country, he probably would have attained the popularity he merited; but confusing his mind with imaginations he had neither time nor talent to realize, he seldom produced grandeur without obscurity, and thus failed in detaining the attention which his works were calculated to seize. He sketched a variety of subjects, but, comparatively, executed few. A short time before his death, he had commenced on a series of subjects, taken from Milton's *Paradise Lost*, and had finished *Pandora*, or the *Heathen Eve*, as the first of a set intended to exemplify the progress of theology. Among his best pictures may be mentioned a cabinet one of *Mercury inventing the Lyre*, *Philoctetes in Lemnos*, a portrait of *Burke*, *Stratonice*, and *Chiron and Achilles*, purchased by Mr. Palmer at the rate of twenty guineas per figure.

OZIAS HUMPHRY.

OZIAS HUMPHRY, descended from an ancient and honourable family of the time of Edward the Third, was born at Honiton, in Devonshire, on the 8th of September, 1742. After having completed his education at the grammar-school of his native town, he was sent to London, and placed in Shipley's drawing academy, in the Strand. He also studied in the Duke of Richmond's gallery, and was making great progress in drawing, when the death of his father recalled him to Honiton. He next became the pupil of Mr. Samuel Collins, a miniature painter of some eminence at Bath, with whom he stayed two years, at the expiration of which period his master removed to Dublin. Humphry again returned home, and, after remaining a short time, "requested his mother," says Smith, "to furnish him with a guinea, observing that he had resolved, with that small sum, to begin the world." With this sum he proceeded to Exeter, where he employed himself

in sketching from nature; but how long he remained here, or whether, as Smith asserts, he again visited London, is uncertain. He took up his residence at Bath, in 1762; and, indeed, it would seem, from the statement of his biographer in Bryan's Dictionary, that he had settled in that city immediately after the departure of Collins, with a view of succeeding to his master's practice. However this may be, he followed the profession of a miniature painter at Bath for about two years, and quitted it, to come to London, in 1764.

Here he was introduced to Sir Joshua Reynolds, who, upon hearing from what county he came, and that his mother was a lace-maker, exclaimed, "Born in my county, and your mother a lace-maker!—why, Vandyck's mother was a maker of lace;" at the same time adding that he should be welcome to copy any of his Vandycks. "Or, perhaps," said he, "you had better allow

me to lend you some of mine ; as they are better suited, by their dress, to answer your present purpose." The kindness of Reynolds did not stop here : when Humphry brought him a miniature of his famous head of King Lear in the Storm, he called it a beautiful copy, and, insisting upon purchasing it, asked him his price. Humphry, finding he would not accept it as a present, named three guineas ; but Reynolds replied, " That is too little : I shall give you five ; and let that be your price for such a picture." In 1766, he exhibited, at Spring Gardens, a portrait, in miniature, of John Mealing, the well-known model of the Royal Academy, which was universally admired, and contributed much to the artist's reputation. The king purchased it at the price of one hundred guineas, and Mr. Humphry was soon after employed to paint a large miniature of the queen, with other branches of the royal family. In 1768, he took a house in King Street, Covent Garden, where he remained, practising his profession with almost unexampled success, till 1771. During this time, says Smith, " he fell sincerely in love with the daughter of James Payne, the architect, at that time living in St. Martin's Lane ; though she, poor girl, was obliged, by her father's shuffling, sordid, and dirty conduct, to marry Tilly Kettle, the portrait painter, who practised his art in Old Bond Street. In consequence of this shameful treatment of himself and the girl of his heart, Mr. Humphry resolved to leave his house and go abroad : he therefore sold off all his household furniture, reserving his plate, which he never parted with ; and, for a short time, in 1772, took lodgings at the Golden Head, the usual sign of artists, in Great Newport Street ; and, on the 20th of March, 1773, accompanied by Romney, the painter, left London for Rome."

This is quaint and circumstantial enough ; but his other biographers give different reasons for his departure than that of a broken heart. In the year 1772, says one of them, a fall from his horse gave his head so violent a shock, and impaired his whole nervous system so much, that he was unable to pursue his profession with the same efficacy that he had hitherto done. To reno-

vate his health, then, and with a view of improving himself in his profession, he left England, in 1773, and, accompanied by Romney, proceeded to Rome. He resided there four years, during which time he practised painting in oil, a process of which he had previously possessed but an imperfect knowledge. On his return to London, in 1777, he took a house in Rathbone Place, and continued to paint miniatures, chiefly in oil, with undiminished success, till 1785. In that year he embarked for India, where he visited the courts of Moorshedabad, Benares, and Lucknow, and painted several large miniatures of princes, nabobs, rajahs, and other persons of distinction. He returned to London in 1788 ; and, in 1790, was elected a member of the Royal Academy. By this time his sight was so much affected, that he was obliged to renounce miniature painting, and take to crayons, in which he had made some progress whilst in Italy. His success, in this line of art, was such as to place him at the head of all other artists ; and the extent of his employment was proportionate to his merits. The utter failure of his sight, however, soon compelled him to renounce his profession altogether, which he did in the year 1797, his last productions being portraits of the Prince and Princess of Orange. He died at his lodgings, in Thornhaugh Street, on the 9th of March, 1810, and was buried in St. James's Chapel, in the Hampstead Road.

Of the private character of Humphry, little or nothing has been said by his different biographers. We have been favoured with a few particulars by one of his friends :—He was almost dwarfish in person, but had a great sense of his own importance, which was considerably heightened by his sojourn in India. Walking through Hanway Street, one day, a tall stout drayman, in passing, pushed him off the pavement, when Humphry, drawing himself up to his full height, in a manner that rendered his diminutiveness ridiculously conspicuous, exclaimed, his eyes flashing fire and his cheeks swelling with rage, " By G—d, sir ! I'll annihilate you." Amongst others who had claims on the Nabob of Arcot, Humphry preferred one to a very large amount, as may

be conceived from the fact that an agent of government offered, on his own responsibility, to liquidate it for the sum of £10,000. Humphry, however, pompously refused to accept anything less than his whole demand, and, in consequence, lost the whole.

The following anecdotes have been told of him by Smith:—He was no favourite with Nollekens, but agreed to accompany Mr. William Peltier, the mezzotinto engraver, to the house of that eccentric sculptor, to request permission for him to engrave a plate from his celebrated bust of Fox. Nollekens, having bluntly asked him what could induce him to expect any favour, exclaimed, "What, you?—you, who are always crying up Flaxman here and Flaxman there, and coddling close to him at councils; you know very well that you told me, Mr. Townley, and Mr. Owen Cambridge, that you thought Flaxman the greatest sculptor that had ever lived; you know very well you did. I told Mrs. Nollekens what you said when I came home from Mr. Blundell's; you said the same to him of the great Mr. Flaxman: do you think I can like it?" Mr. Humphry replied that he had never made those observations to offend him, but that he certainly was still of the same opinion, and wished him a good morning.—Whilst on a visit to Mr. Udney,

of Teddington, being informed that the Stadtholder was coming to view the gallery of pictures there, he exclaimed, "Heaven preserve me! you don't say so; then I'll go and take a nap, that I may be brilliant in the evening." By oversleeping himself, however, he missed the Stadtholder, though his first inquiry, on being awoke, was if the Stadtholder was come. "Come, sir?" replied the servant; "Lord bless ye! why he has been gone these six hours."—Calling upon West, one day, whilst he was painting his beautiful picture of Achilles, he exclaimed, bending his knees, and throwing his shoulders back, "Hoighty-toity! what have we here?" "Sir," said West, "this is epic." "Heaven preserve me!" responded Humphry, "you don't say so:—how do you do, Mrs. West?" and taking a seat by the fire, took no further notice of the picture.

As an artist, Mr. Humphry possessed considerable genius; he designed with taste and correctness, and his colouring, especially in his miniatures and crayon paintings, is universally rich and harmonious. Hayley, in his life of Romney, pays a poetical compliment to his merits; and Owen Cambridge has, among other lines in honour of him, the following:—

But Humphry, by whom shall your labours be told,
How your colours enliven the young and the old?

JAMES NORTHCOTE.

JAMES NORTHCOTE, the son of a watchmaker, was born at Plymouth, on the 22nd of October, 1746, and received a very imperfect education from the minister of the dissenting meeting-house, which his parents attended. What Homer is to the learned, he tells us, Jack the Giant-killer was to him; it was the first book he ever read, and, in after-life he said he never looked into it without his eyes filling with tears. At an early age he was apprenticed to his father, but found the repairing of watches an irksome task in comparison with the labours of his pencil, in which his ambition to excel arose from the fame of Sir Joshua Reynolds, then much talked of in Devonshire. On his making

a visit to Plymouth, Northcote attended a public meeting where the great artist was present, and derived much satisfaction from touching the skirt of his coat. The subject of our memoir was a watchmaker in the day, and a painter in the evening, when he made drawings and portraits, which were applauded by his friends and neighbours. At length, in 1771, Dr. Mudge having introduced him to Sir Joshua Reynolds, the latter consented to receive him as his pupil, and Northcote accordingly came to London, and commenced a regular course of professional study. He laboured with zealous diligence, and among other favourable specimens of his abilities during his apprenticeship to

Sir Joshua, produced such an accurate likeness of one of the female servants, that a macaw, which had a great antipathy to her, ran at the picture with fury, and bit at the face.

He left Reynolds with the assurance that he had been found one of his most useful scholars; and proceeding to Devonshire, painted portraits at ten or fifteen guineas, for about a year. He then set out for Italy; passed three years at Rome, and returning to England, in 1780, took lodgings in Old Bond Street, and commenced history and portrait painter. The pictures which he sent to the exhibition attracted notice, and the Shipwreck of Captain Englefield, with eleven of his crew, exhibited in 1784, was universally admired. The number of his sitters beginning to increase, he now took a house in Clifford Street, where he lived with that strict economy, simplicity of dress, and eccentricity of manners, for which he subsequently became remarkable. In 1786, he painted several historical pictures, of which the *Two Princes murdered in the Tower* obtained the greatest approbation. It formed part of the Shakspeare Gallery of Alderman Boydell, who next requested Northcote to try his hand on the *Death of Wat Tyler*. "I said," the artist relates, "that I could make nothing of it; but as soon as Boydell was gone, and I was left to myself, the whole then seemed to unfold itself naturally." The performance was successful; the colouring rivalled that of Reynolds, and the subject was both conceived and executed in a masterly style. It met with applause, which so transported Northcote, that Fuseli said, "Now, Northcote will go home, put an extra piece of coal on his fire, and be almost tempted to draw the cork of his only pint of wine." He had been previously admitted an associate, and, in 1787, he was made a member, of the Academy, in consequence of the excellence of his two pictures of the *Burial of the murdered Princes in the Tower*, and *Arthur and Hubert*.

In 1791, he removed to Argyle Street, and gave more attention to portrait painting than hitherto; but his sarcastic observations, and ill-furnished room, kept many sitters away, whom his fame was sufficiently established to pro-

cure him. In 1796, he exhibited at the Academy a series of ten pictures, showing the story of the *Modest Girl* and the *Wanton Girl*, founded on Richardson's *Pamela*. They added little to his reputation; and, indeed, he found himself completely eclipsed by Hogarth in this style of composition. The comparisons which the world made in favour of his predecessor nettled Northcote, and he ever afterwards spoke of Hogarth with a sneer. In 1813, he published *The Life of Sir Joshua Reynolds*; valuable only as a record of the sayings of that great artist, the style being hard and inelegant, and the subject not always treated with candour. His *One Hundred Fables*, original and select, with illustrations, published several years afterwards, gained him more reputation; as also did *Titian and his Times*, by which it was shortly followed. In both of these works, however, he is said to have been much assisted by Hazlitt; and, in the latter, there are certainly marks of another hand than Northcote's. In the meantime he continued to work at his easel; but, excepting a head of Sir Walter Scott, and of Godwin, a St. Francis, Argyle asleep, visited by his enemy in prison, and the *Vulture and the Snake*, had produced little worthy of notice up to the time of the conclusion of the Georgian era.

The character of Northcote, is not one to be dwelt upon with pleasure; penuriousness, ill-nature, selfishness, and conceit, seem prominent features; little, indeed, is recorded of him that is estimable, and much that is otherwise. He is said never to have been in love; if the contrary were the fact, parsimony got the better of passion, for he used to call women wasters of money and time, though he loved to converse with them. With his asperity, however, Northcote preserved his independence: the Duke of Clarence, one day, brought the young Roscius to him to sit for his portrait; and whilst the artist was in the act of painting, touched the collar of his gown, and his grey locks, exclaiming, "You don't devote much time to the toilette, I perceive." "Sir," said Northcote, turning round, with indignation, "I never allow any one to take personal liberties with me: you are the first who ever presumed to do so, and I

beg your royal highness to recollect that I am in my own house." It should be added, that the duke, who used to speak of Northcote as a d—d honest, independent, little old fellow, called on him, the next day, and apologized in so noble and condescending a manner, that the subject of our memoir, in telling the circumstance to a friend, added, "I could, at that moment, have sacrificed my life for him: such a prince is worthy to be a king." George the Fourth, when Prince of Wales, having had some conversation with Northcote, which his royal highness spoke of with pleasure to Sir Joshua Reynolds, the latter asked our artist what he knew of the prince. "Nothing," answered Northcote. "Nothing, sir! why, he says, he knows you very well." "Pooh!" said Northcote, "that is only his brag."

The personal character of Northcote, has, no doubt, considerably influenced the judgment of those who have pronounced an opinion on his works. A man, so confessedly unamiable in his manners, could hardly have propitiated the goodwill of his brother artists, or obtained the suffrages of those persons, whose love of art had led them into his society; hence, a caustic severity is observable in the remarks of most of his critics, which evidently aims at depreciating the man, as well as the artist. He is thus severely handled by a writer in *The Monthly Magazine*, who is detailing the process Northcote employed in forming the designs for his book of *One Hundred Fables*.

"Supposing he had to manufacture a head-piece to a fable entitled 'The Cock, the Eagle, and the Pig,' he would first cut out a cock, an eagle, and a pig, from any engravings in his possession; he would then puzzle his brains in shifting them about on a bit of printed landscape, until he had got them into passable positions; his next feat was to paste them down; and if the groupe wanted an additional rock, or a tree in the foreground, or a river, cloud, castle, wood, in the distance, he would rob another print of the desired object, and plaster it upon his patchwork." The same writer relates, that having a picture on hand, in which it was necessary to introduce a tiger, he went to the School of Painting for the purpose of stealing one from a picture by Rubens. But

the students were copying the desired animal, and he could not accomplish his purpose. *Fortunately*, however, the next day—'*fortunately*,' said Northcote, 'the Princess Charlotte died! and while the Academy was closed [to the students], in consequence of that event, I had an opportunity of tracing the tiger unperceived. *It was a sheer piece of complete luck.* The princess seemed to have been born for no other purpose but to die at that critical moment in my behalf! Bless her!'" Nothing, the writer continues, can be imagined more opposed in style to his great preceptor's works, than those of Northcote; they are deficient in the charms of colour, feeble in drawing, and, though free from any glaring defects of character or composition, they fail to arouse the imagination, or to create any lasting effect on the mind. At the present day, the best of his pictures would fail to gain a painter admission to the Academy. . . . In the whole range of his works it would be difficult to place one's finger upon anything good, and say, 'This is Northcote's.' No, no, Scissors was the man. It is clear that, pictorially, he would not only covet, but steal his neighbour's ox, or his ass, or anything that was his."

With this estimate of the artist's abilities we are by no means disposed to agree. His chief fault is formality of execution, and several of his happiest conceptions appear to the best advantage as engravings; but his style is forcible and original; he manages his lights and shades with skill; and displays a clear perception of character. Most of his subjects, it is true, seem like pictorial episodes,—as if they were detached portions, cut out of a large painting; but then they are complete in themselves, and fully tell their own story. They are also judiciously conceived; and it is not to be denied, that there is considerable originality and effect in such a mode of treatment. On the whole, although we may regret that so little can be recorded, that is honourable to his character as an individual, we should be guilty of injustice, if we withheld the admiration which is due to his genius as an artist, or suffered our estimate of his talents to be influenced by the prejudiced representations of personal hostility.

SIR WILLIAM BEECHEY

WILLIAM BEECHEY was born at Burford, in Oxfordshire, in the year 1753. After having completed his education, he was placed under an eminent conveyancer, at Stow, in Gloucestershire, and afterwards came to London, where he was articled to an attorney. His first master dying, he was assigned over to Mr. Owen, of Tooke's Court, but was too impatient to stay out the term of his indentures, from which he procured his release in 1772. A writer in a late publication asserts, that Beechey left his master without his consent, and hiding himself from his connexions, was at length discovered, by a friend, at a village ale-house, painting a sign for the owner, which still hangs over the door. However this may be, he, in the same year, commenced a student of the Royal Academy; and was induced to take this step, not only from an innate dislike to the profession he had abandoned, but from a love also of the art to which he now determined to devote himself. His good taste at once led him to select the works of Sir Joshua Reynolds as his best models, and he was not long before his copies were succeeded by originals of no ordinary merit. The first picture which he exhibited at Somerset House, was the Chevalier Ruspini and his family. We may also mention, among his early works, the portraits of Dr. Strachey, Archdeacon of Norwich, and his family, and portraits of the Duke and Duchess of Cumberland. These pictures gained him some reputation, but not sufficient to induce him to trust to the metropolis alone for employment. He accordingly removed to Norwich, where he tried his hand, with success, on small conversation pieces, after the manner of Hogarth. Some of these were exhibited at Vandergucht's rooms, at the Lyceum, where they were much admired; they would have been admitted into the Royal Academy, but for the large size of the frames. At Norwich he also painted the size of life, and gained so much reputation in this style,

that he ventured to leave Norwich and settle in London. His residence was at first in Brook Street, and, subsequently, in Hill Street, Berkeley Square, and George Street, Hanover Square, where, we believe, he now resides. Persons of the first distinction flocked to his easel, and among his sitters were the Duke of Montagu, Lord Maccartney, the Earl of Morton, Lord Cornwallis, Lord St. Vincent, &c., &c. He was elected an associate in 1793, and a royal academician in 1797; having previously been appointed painter to the queen, and employed by both their majesties on several works. The principal of them were a whole length portrait of the queen, and portraits of all the princesses, exhibited in the last-mentioned year, and the grand picture of the king at a review, attended by the prince, the Duke of York, &c. This is a very masterly performance, and one of which it has been justly said, it has not the air of a modern work, but combines, with the fidelity of portrait, the interest and expression of a historical picture; two excellences that have been seldom united. A portrait of his majesty, George the Third, obtained for him the honour of knighthood, and the appointment of painter to his majesty.

To specify all the numerous portraits painted by Sir William, would be to name almost all the aristocracy of the kingdom. Omitting the invidious task of selection from these, we will only particularize his portraits of Miss de Visme, in a straw hat, of Mr. John Trotter, of a Miss Rudd, and of Miss Lushington, in the character of a Bacchante, all remarkable for ease and elegance, and particularly noticed at the time of exhibition by the critics and artists. We should not, perhaps, omit to mention a portrait of Lady Beechey, with the youngest of eight children in her arms; this is a charming performance, worthy both of the artist and his subject, herself no mean votary of the canvass. She was a resident of Norwich, and the second wife

of our artist, whom she has brought fifteen children: of them thirteen are living; one of them is a lieutenant in the navy, who accompanied Captain Parry in his early voyages of discovery, and is an artist of some celebrity. Several of Sir William's pictures have been engraved, and have been imitated also in enamel, by the eminent academician, Mr. Bone.

As an artist, Sir William will, probably, be assigned a place next after that of Reynolds, whose competitor it was his ambition to be, and not a mere

follower, though an avowed admirer, of his style. He was encouraged to persevere in the original task which he had chosen, by the celebrated Paul Sandby, who was one of the first to perceive the talents, and foretell the success, of the subject of our memoir. Sir William is not what Fuseli calls a mere face painter; his portraits, both male and female, are marked with character and truth: in the latter class, indeed, the beauty of the generality of his sitters has deprived him of the power of flattering.

HENRY BONE.

THIS celebrated enamel-painter was born on the 6th of February, 1755, at Truro, in Cornwall, of poor but respectable parents, his father being a cabinet chair-maker. His son was intended for the same occupation; but removing, when about twelve years of age, with his parents, to Plymouth, he was there bound apprentice in a China factory; the proprietor agreeing to take him without premium or expense, in consequence of the talent he had displayed in the execution of a set of playing-cards. The establishment being subsequently removed to Bristol, Mr. Bone completed the term of his apprenticeship in that city, in 1778; having latterly received from his employers a weekly stipend, for his attention in supervising the work of the other apprentices, in the painting department of the factory. The industry, also, which has formed so conspicuous a feature in the life of Mr. Bone, particularly developed itself during the period of his employment at Bristol. Although the hours at the factory were from six in the morning until six at night, he was accustomed to rise at four o'clock, and, in company with another apprentice, practise drawing, by copying prints, then publishing, after designs by Cipriani; the purchase of which was no small effort to persons of such narrow income. Nor were the two hours previous to his regular occupation all that he devoted to improvement; for, the proprietors of the factory allowing their best hands

a certain sum for work done out of the time allotted to business, he frequently made the total amount of his daily occupation to consist of from sixteen to eighteen hours. About a year after the expiration of his apprenticeship, the proprietors of the Bristol factory failing, the subject of our memoir determined to hazard his fortunes in the metropolis. The generosity of an early friend, Mr. Morris, who tendered his purse to an unlimited amount, removed all pecuniary obstacles, and, with the loan of five pounds, added to another guinea, all he had been able to save, he quitted Bristol, and arrived in London early in the month of August, 1778.

The first employment in which he engaged, was that of enamelling, a business then much in vogue, and in which, although he was, as yet, unpractised, he soon made considerable progress. It was at this time that he first conceived the idea, which he has since so amply realized, of raising the art of enamel-painting from the mere hardness and dry effect of China, to the full depth and brilliancy of oil pictures. His first effort, in that branch of art, was a portrait of his wife, a descendant of Philip Vandermeulen, painter to William the Third, and whom he married in 1779. This picture, which cost him considerable trouble, was executed during his leisure hours, and was exhibited at the Royal Academy in the year 1780. His next work was a portrait of himself, and was exhibited at the

same place, in 1782: these efforts were the more surprising, as Mr. Bone then knew Petitot and Zinc by name alone.

About this time, finding the remuneration he received for his labour as a device painter inadequate to the support of his family, then consisting of a wife and two children, he determined to commence business on his own account. By the superiority of his work he was soon known to, and employed by, many of the principal jewellers in London, who afforded him constant occupation, for about twelve years, as a device painter, both in enamel and on ivory. Some time in the year 1794, he was introduced to Dr. Wolcot, more generally known as Peter Pindar, who was immediately struck with the powers of the artist in enamel portrait; an occupation with which he still continued to employ his leisure hours, and, from time to time, exhibited his productions at the Royal Academy. It was by the advice of this gentleman, that Mr. Bone wholly abandoned his occupation as a fancy painter, and devoted himself to miniature and enamel. For several years subsequent to this period, it was Mr. Bone's custom to pay an annual visit to his native county, where, by the kind introduction of Dr. Wolcot and others, he was very generally employed in painting miniatures, and usually returned to London with many commissions to execute enamel copies after his own works. The artist once ventured to suggest to his friend, that some persons in the west might not be much inclined to attend to a recommendation of his, considering his satirical habits. "Never mind," said Wolcot; "some will employ you for love, and some from fear, so that it will be all one to you."

The advance in public estimation of this eminent artist was now extremely rapid. Having exhibited a portrait of the late Lord Eglinton, the Prince of Wales immediately purchased it, and sent his commands for Mr. Bone to attend at Carlton House, where he was received with the most marked condescension and kindness. For several years his royal highness was the purchaser of all the artist's enamel pictures, which were not executed by commission; and, in 1800, he was appointed enamel painter to his munificent patron. On the 3rd of November, in the following

year, he was elected an associate of the Royal Academy; on the 30th of June, 1808, he was appointed enamel painter in ordinary to his majesty, King George the Third; and, on the 15th of April, 1811, was elected a royal academician. He was subsequently appointed enamel painter to the Duke of York, and to his majesty George the Fourth. Independently of the vast number of splendid copies after the old masters, executed by Mr. Bone, there are three collections from his pencil which will prove lasting monuments to his fame. One of these is a series of portraits of the Russell family, from the period of their being ennobled in the reign of Henry the Seventh to the present time; executed for the present Duke of Bedford, a nobleman from whom the artist has received many proofs of the most liberal patronage and personal kindness. The next series is that of the principal personages who supported the royalists' cause in the civil wars, painted for James Pickering Ord, Esq., of Edge Hill, near Derby; and the third, though first in point of time, a collection of eighty-five portraits of illustrious characters in the reign of Queen Elizabeth, copied from the most authentic pictures extant. This magnificent undertaking has occupied the leisure time of the artist for more than twenty-five years, and has caused the outlay of a very considerable sum of money.

To those who have not witnessed the works of this distinguished artist, it is impossible to convey an idea of their exquisite finish and fidelity, whilst the durability of their colours, from the peculiar process of the art, may be almost said to be eternal. In the hands of Mr. Bone, whose unwearying industry and indomitable perseverance overcame all difficulties, enamel painting has been carried to a degree of perfection never before attained.

Mr. Bone has had a very large family, but only five of his children survive; of these, three sons, Henry, Robert, and William, are artists. In person, Mr. Bone is above the middle stature, with a fine intellectual countenance, which is admirably portrayed in a bust of him by Chantrey. The integrity and amiableness of his private character are acknowledged by all acquainted

with him; yet we have reason to know that the evening of his days is clouded by the want of many of those comforts which, to an octogenarian, become indispensable; and of those attentions

(from persons who, in more prosperous times, received the benefit of his advice and shared the hospitality of his board) which are due to disinterested kindness and unshaken friendship.

THOMAS STOTHARD.

THOMAS STOTHARD, whom some have denominated the Shakspeare of painting, was born in Long Acre, London, on the 17th of August, 1755. He was brought up at Dulwich, and educated at a school in Yorkshire, whence he was removed, at the age of fourteen, to be apprenticed to a calico printer, in Spitalfields. Before the term of his apprenticeship expired, his master died; but being a favourite with his widow, he employed his spare hours in making drawings for her, which she placed over her mantel-piece. Here they were accidentally seen by a gentleman, who, struck with the ability manifested in their execution, showed them to a publisher, and, through him, our young artist was engaged to make drawings for the booksellers. We have been unable to ascertain the subject of his first design, but such is said to have been its merits, that when Sir John Hawkins requested Sir Joshua Reynolds to design a frontispiece for Ruggle's Latin play of Ignoramus, the latter declined, adding, "There is a young artist of the name of Stothard, who will do it much better than I can; go to him."

Mr. Stothard has furnished designs for almost all the embellished works that have appeared in this country within the last half century. In one or the other of them, he has attempted every style; and whether in the pastoral, the historic, the humorous, the pathetic, or the sublime, he has displayed, with success, the versatility of his genius. To exemplify this, we have only to mention his designs for Robinson Crusoe, Bloomfield's Poems, Don Quixote, Gil Blas, The Pilgrim's Progress, The Novelist's Magazine, Bell's British Poets, &c. &c. and his illustrations of Milton, Shakspeare, and Spenser. His pictures from Auld Robin Gray, and the Children in the Wood, have a pathos that cannot

fail to affect the spectator who possesses any sensibility; whilst those who can relish the humorous, will find their broadest ideas of it realized by looking at his Rival Ladies, Scaramouch and the Swiss Officer, and the Spectator's Club, which have not been equalled by any of the same class of compositions since the days of Hogarth.

The largest painting which Mr. Stothard has executed, is the grand staircase in the Marquess of Exeter's mansion at Burleigh, commenced by him in the year 1798, and completed during the summer months of four successive years. The subject of the painting is Intemperance, illustrated by various groupes, of which the principal is that of Marc Antony and Cleopatra, surrounded by sylphs, bacchanals, &c. "Let those," says a critic, "who affect to despise the English school of painting, compare this sublime production, not only with the sprawling saints of Verrio and Laguerre, that deform the ceiling, but with the best works of a similar character, and then say, had such a painter lived in the time of the Medici, how would his works be now appreciated?" The *Fêtes Champêtres* of Stothard are among his most happy productions; the beauty, joy, and serenity, that pervade them, have never been so exquisitely embodied. Nothing is offensive to the most fastidious imagination; innocence of look, and refinement of feeling, are identified in all his personages, be they never so gay, or never so bewitching. His females, it has been truly observed, possess all the loveliness of form that would captivate a stoic, and all the sacred modesty of deportment that would make the libertine blush, and lead him to repentance.

Of more than three thousand plates, which have been engraved from the five thousand designs, which he is said

to have made, the most celebrated are, *The Battle of Seringapatam*; *The Four Periods of a Sailor's Life*; the prints to *The Pilgrim's Progress*; *The Death of Captain Faulkner*; *The Pilgrimage to Canterbury*; *The Shield of Wellington*, etched by the artist himself; and the *Procession of the Flitch of Bacon*, a charming and delightful picture of conjugal felicity. His picture of *The Canterbury Pilgrims* was a commission from Mr. Cromek, who exhibited it at Edinburgh, with a view of procuring subscribers to an engraving which he intended to make from it. Not a single name was tendered after a fortnight's exhibition, when Mr. Jeffrey, happening to become a visitor, he was at once struck with the beauties of the picture, and, in a very short time, procured such a number of subscribers as to induce him to put the engraving in hand. Before the print, however, was finished, not only the proprietor, but the two engravers, Louis and Philip Schiavonetti, who were also employed upon it, died; and it was, at last, completed by Mr. James Heath. The picture was strongly applauded by the first artists of the day; West and Turner were foremost in bearing testimony to its merits. Mr. Stothard's most recent performances are, a number of vignette drawings, for Mr. Rogers' poem of *Italy*. Mr. Stothard has passed the age of threescore and ten, without having sustained any diminution of a justly-merited reputation, or, indeed, if we may judge from his late performances, of the powers by which his fame has been caused. The melancholy circum-

stances under which he lost his talented son, the painter of the *Monumental Effigies of Great Britain*, some years since, was a great blow to his happiness; but he has no small consolation for this severe domestic calamity, in the respect and esteem of a numerous circle of friends and admirers. He is said to behold with peculiar delight, and to retain a perfect remembrance of, objects of animated nature: his feelings, on these occasions, may be conceived from the fact that he has been seen, by a friend, watching the birds at Brooke's repository, in the New Road, till the tears have trickled down his cheeks.

"Stothard's faces," says a writer in *The Spectator Newspaper*, "breathe innocence and happiness; his figures are instinct, with grace; his scenes are Arcadian, the *beau ideal* of pastoral beauty. He pictures a world where all is serene, peaceful, and smiling; inhabited by beings of unearthly goodness, gentleness, and tenderness. His designs are a combination of natural loveliness and simplicity, with the elegances of artificial life, blended with poetical refinement, and exquisite taste. The sentiment, however feebly manifested, redeems them from insipidity or affectation. Venerable old man! if the perceptions of thine outward senses are but glimmering, thou hast a world of sweet imaginings within; and if thy trembling hands have but retraced the forms it portrayed in its days of vigour, we are yet charmed anew with thy graceful creations. May thy right hand never forget its cunning, or drop the pencil from weakness, while thou livest!"

SIR HENRY RAEBURN.

THIS eminent artist, who may be considered the founder of the resident school of Scottish painting, was born at Stockbridge, near Edinburgh, and now a portion of that city, on the 4th of March, 1756. Whilst yet a child, he lost both his parents; his father, who had been a respectable manufacturer, being succeeded in his business by his eldest son, William. By him the subject of our memoir was sent to school, and, at the age of fifteen, apprenticed

to an eminent goldsmith in Edinburgh. During the progress of his education, he had displayed no sign of genius for the art in which he afterwards became so distinguished, excepting in his striking superiority to the other boys in delineating figures on a slate or copybook. His taste, however, is said to have been altogether spontaneous, without lesson or example, and without his even having seen a picture.

He first tried his hand in painting

miniatures, and with such success as to excite the wonder of his acquaintances and of his master, who took him to see some pictures by an artist of the name of Martin, which he viewed with equal delight and admiration. Continuing to paint miniatures, he began to be so much employed as to find it worth his while to quit his trade, upon an understanding that his master should receive part of his earnings. Before the term of his apprenticeship had expired, he commenced painting in oil on a large scale, and, for this purpose, borrowed several pictures from Martin to copy. This artist, who did not assist him in any other way, accused him of selling one of the copies; in consequence of which, Raeburn indignantly refused any further accommodation from him. He now gradually relinquished miniature painting, and, at the expiration of his apprenticeship, commenced portrait painter by profession. His marriage with a lady of some fortune, in his twenty-third year, did not alter his views; on the contrary, he became more ambitious of professional success, and removed to London for the purpose of further improvement. Being introduced to Sir Joshua Reynolds, that eminent artist gave him the encouragement of which he thought his works worthy; and not only advised him to pass some time in Italy, but volunteered to furnish him, if it had been required, with pecuniary assistance for that purpose. Mr. Raeburn accordingly set out for Rome, and, after having occupied two years in studying the Italian masters, returned home in 1787, and established himself in George Street, Edinburgh.

He soon came into full practice, and Martin, finding himself compelled to retire, Mr. Raeburn had the field of portrait painting entirely to himself, and thenceforth maintained it, unrivalled. Martin, it seems, did not give up the contest without a struggle; and in the same spirit which made him accuse Raeburn of selling one of his copies, he now declared that "the lad in George Street painted better before he went to Rome." In a few years, Raeburn became so celebrated in his profession as to be called the Reynolds of the North; and he had the honour of painting almost every distinguished

Scotsman. It was not, however, till 1814, that he was admitted an associate of the Royal Academy; and being elected a royal academician in the following year, he paid a visit to London on the occasion, where he was warmly welcomed by Wilkie and other eminent artists. Not long after, he was chosen a member of the Imperial Academy of Florence, of the Academy of New York, and of the Academy of Arts in South Carolina, and a fellow of the Royal Society of Edinburgh. After he had become a royal academician, his exhibitions at Somerset House were more frequent than before, and obtained so much notice as to induce in him some thoughts of establishing himself in London. Upon this point he consulted Sir Thomas Lawrence; and though "Raeburn," observes Allan Cunningham, "never expressly said it, he sometimes, I am told, seemed to insinuate, in conversations at his own fireside, that the president of the Royal Academy had been no loser by his absence from the field of competition." In the autumn of 1822, when the king visited Scotland, Mr. Raeburn received the honour of knighthood; and on the following 5th of October, a grand dinner was given to him by the artists of Edinburgh. In the summer of 1823, he was appointed portrait painter to his majesty for Scotland; an honour which he survived but a few days, dying, after a week's illness, on the 8th of July, in the same year. He was survived by his lady and one son. The Royal Institution for the Encouragement of the Fine Arts in Scotland, held a meeting on the 10th of July, at which the Society expressed their regret that the season of the year, and other circumstances, prevented them from attending publicly his funeral; and, at a meeting of the Royal Academy of London, on the 16th, Sir Thomas Lawrence "expressed his high admiration for the talents of the deceased, and his unfeigned respect for the high feeling and gentlemanlike conduct which had conferred a dignity on himself and on the art which he professed. His loss had left a blank in the Royal Academy as well as in his own country, which could not be filled up."

Before we enter on a discussion of Sir Henry's merits as an artist, it

may be as well to enumerate some of his principal works. His chief portraits were those of Sir Walter Scott, Mr. Keith, of Ravelstone, the celebrated Dugald Stewart, Professor Playfair, Francis Horner, Lord Frederick Campbell, Dr. Macnab, Mr. Macdonald, of St. Martin's, Sir John Hay, Bart., Lord Glenloe, Lord Douglas, Dr. Hope, Sir John Douglas, James Watt, Dr. Marcet, Francis Jeffrey, Henry Mackenzie, Honourable Henry Erskine, Lord Meadowbank, John Rennie, Chantrey, the sculptor, &c., &c. Of Sir Walter Scott, he painted two portraits; the last, but a short time before his death. Of the first, which represents Sir Walter at full length, sitting on some fragments of Gothic masonry, with two favourite greyhounds at his side, an engraving was made; in reference to which, Allan Cunningham tells a ludicrous anecdote. "The success of this attempt," he says, "was told me by the artist in these words, on the day the print was published:—*'The thing is d—d, sir!—gone—sunk! Nothing could be more unfortunate! When I put up my Scott for sale, another man put up his Molyneux. You know the taste of our London beer-suckers: one black bruiser is worth a thousand bright poets: the African sells in thousands, and the Caledonian won't move:—a dead loss, sir—gone—d—d!—won't do!'*"

Sir Henry Raeburn possessed, in an eminent degree, the requisites for a first-rate artist. His likenesses were strikingly indicative of the character as well as of the features; and these he had the art of delineating under their most pleasing and dignified aspect, without the introduction of any ideal touches or departure from the strictest truth. A natural penetration, aided by the most agreeable conversational powers, always enabled him to draw out the mental characteristics of his sitters, and his hand was no less ready in transferring the expression of them to his canvass. In this manner he made many friends; his agreeable manners and intelligent conversation seldom failing to make a very pleasing impression on the majority of those who sat to him. His manner of painting has been thus described by one of his friends who came for his portrait:—

"He spoke a few words to me in his usual brief and kindly way, evidently to put me into an agreeable mood, and then, having placed me in a chair on a platform, at the end of his painting-room, in the posture required, sat up his easel beside me with the canvass ready to receive the colour. When he saw all was right, he took his palette and his brush, retreated back, step by step, with his face towards me, till he was nigh the other end of the room; he stood and studied for a minute more, then came up to the canvass, and, without looking at me, wrought upon it with colour for some time. Having done this, he retreated in the same manner, studied my looks at that distance for about another minute, then came hastily up to the canvass, and painted a few minutes more. I had sat to other artists; their way was quite different: they made an outline carefully in chalk, measured it with compasses, placed the canvass close to me, and looking me in the face almost without ceasing, proceeded to fill up the same with colour. They succeeded best in the minute detail—Raeburn best in the general result of the expression; they obtained, by means of a multitude of little touches, what he found by broader masses; they gave more of the man—he gave most of the mind. I may add that I found him well informed, with no professional pedantry about him; indeed, no one could have imagined him a painter till he took up the brush and palette."

These high qualifications were accompanied by a profound knowledge of his art in all its minor points. The whole style of his execution was bold, free, and open; his drawing was correct, his colouring rich and deep, his lights well-disposed, and the accessories, without being divested of their character of subordinates, were always treated with elegance and spirit. He drew animals with peculiar felicity, particularly the horse; so that his equestrian portraits are considered his best performances. What other artists could only achieve by repeated trials, his firm and sure touch enabled him to execute at once; and hence Sir Thomas Lawrence is reported to have said that, though he received a higher price for his pictures, he was worse paid for his time than

Raeburn. One rule, from which Sir Henry never deviated, and to which he ascribed the genuine and natural character of his pictures, was, never to copy any object whatever from memory. The elevation and dignity of style which he always maintained, has been attributed to his exclusive acquaintance with the Italian masters.

Sir Henry Raeburn understood something of sculpture and architecture as well as painting; indeed, he had, at one time, conceived the idea of making the former branch of art his profession. Had he done so, there is little doubt but that he would have become eminent; at least if we may judge from a small medallion of himself, executed just after his return from Rome. Of his taste in architecture he has left a proof in the suburb at Stockbridge, raised and planned by him; and which, since its union with the new town of Edinburgh, has been called Raeburnville. Such was his fondness for architecture, that, in a picture by Allen, of the eminent men of Edinburgh, he is represented tracing the foundation-plans of his new town with his wet forefinger upon the table. He had also a passion for mechanics and hydrodynamics; and though, as one of his biographers observes, he had not acquired that knowledge of geometry and analysis which is requisite to the profound study of these branches of knowledge, yet he had obtained a practical acquaintance with them which is not often possessed by the general reader. Not very congenial with his other tastes, was a pre-

dilection for dabbling in law. "Of all our clients," his professional adviser is represented as saying, "he was the most enthusiastic, and, at the same time, the most acute and shrewd. He dearly loved a *ganging* plea, and smiled to see difficult cases arise which promised a new case. He was, as Prior says of another matter, 'a great lover of that same:' but do not misunderstand me; the subject of these observations desired to oppress no one, and never waged war but for his own right, and to keep his plans free from blemish, perfect as he had laid them down."

Sir Henry Raeburn possessed a tall and commanding person, with a noble and expressive countenance. He excelled at archery, golf, and other Scottish exercises; was particularly fond of fishing; and passed no inconsiderable portion of his time in making experiments to discover perpetual motion. In private and domestic life, he was equally esteemed; but though much courted in society, he seemed always happiest at home. His extensive information and agreeable manners made him a very desirable companion; and he seldom failed to enliven the social or convivial circle, from the rich store of anecdote which he had at command. To young artists his conduct was particularly kind and encouraging; to such of them as asked his advice or assistance, whether acquainted with them or not, he freely accorded it; and when unable to give them his time in the day, would engage them to come to him early in the morning.

WILLIAM BLAKE.

WILLIAM BLAKE, the son of a hosier, was born in Broad Street, Golden Square, on the 28th of November, 1757. He was educated for his father's business, but, in consequence of his love for poetry and painting, he was, at fourteen years of age, apprenticed to Basire, the engraver. He served his master with diligence, attending to the graver in the day time, and to his favourite pursuits in the evening. About 1783. he married a young

woman, named Katharine Boutcher, and, shortly afterwards, entered into partnership with a fellow-apprentice, and commenced printseller, in Broad Street. A separation taking place, he removed to Poland Street, where, to the occupation of plate-engraving and song-writing, he added that of musical composition. The first work which he published was entitled, *Songs of Innocence and Experience*, consisting of about seventy designs, in which the

artist and the visionary were equally conspicuous. Of his poetry, he also gave some favourable specimens in this publication; and his love of that art seems to have had a singular effect on his imagination. Not content with putting into verse his dreams, he declared that he held communion with the dead, and that the spirit of his favourite brother, Robert, had appeared to him, for the express purpose of advising him in what manner to bring out the work just mentioned. The spirit, he said, desired him "to write the poetry, and draw the designs upon the copper with a certain liquid (which he always kept a secret;) then to cut the plain parts of the plate down with aquafortis, and that would give the whole, both poetry and figures, in the manner of a stereotype." Blake followed this plan, and tinted both the figures and the verse with a variety of colours. His next successive productions were entitled, respectively, *The Gates of Paradise*, and *Urizen*; the latter being a performance of such extravagant originality, that even his wife, who could usually interpret his most obscure meanings, declared she could not tell the import of this. It was published in 1794, at which time he was residing in Lambeth. Genius, however, of no ordinary character, was sufficiently visible in his efforts to make his name favourably known. Edwards, the bookseller, employed him to illustrate Young's *Night Thoughts*; and he, shortly afterwards, became intimate with Flaxman, the sculptor, and Hayley, the poet. At the request of the latter, who had a house at Felpham, in Sussex, he removed to that place, for the purpose of making engravings for the *Life of Cowper*. Whilst thus employed, he wrote some letters to Flaxman, in one of which occurs the following passage: "And now begins a new life, because another covering of earth is shaken off. I am more famed in heaven for my works than I could well conceive. In my brain are studies and chambers, filled with books and pictures of old, which I wrote and painted in ages of eternity, before my mortal life; and those works are the delight and study of archangels."

After a residence of three years at Felpham, he removed to South Molton

Street, and, shortly afterwards, published a hundred designs, entitled, *Jerusalem*, which he thus announced: "After my three years' slumber on the banks of the ocean, I again display my giant forms to the world." Some of the figures are said to have been worthy of Michael Angelo; but the performance, as a whole, was too obscure to become popular. His next work was the illustrations of Blair's poem of *The Grave*, which were deservedly commended by Fuseli, and had the merit of exciting both sympathy and admiration. This was followed by his *Canterbury Pilgrimage*, which, with his principal works, he exhibited at the house of his brother, in Broad Street, in 1809. One of his latest, and, certainly, the best of his performances, was, *A Series of Inventions*, as he used to call them, for the *Book of Job*. They amounted to twenty-one, and were executed with a sublime simplicity, and in a manner worthy of the subject. He next drew, and engraved, two works, entitled, *Prophecies concerning Europe and America*, containing, together, thirty-five plates: the design was sufficiently wild and obscure; the colouring and drawing in his best style. Blake continued to labour to the last, with cheerfulness and enthusiasm, although, from want of patronage, he was latterly so poor, that, but for the assistance of friends, he would have wanted a meal. Three days before his death, he sat up in bed, to tint a favourite work of his, called *The Ancient of Days*, and, seeing his wife in tears, said to her, "Stay, Kate; keep just as you are—I will draw your portrait—for you have ever been an angel to me." He made an excellent likeness of her, and died two days afterwards, on the 12th of August, 1828.

Respecting the works of this extraordinary man, no satisfactory conclusion can be come to: by many they will be called the productions of a madman; and still more will regard them as the abortions, or, at least, the misconceptions, of genius. Had he condescended to consult other models than those presented to him by his own ideas, he would undoubtedly have risen to the highest eminence in his art; for he possessed, in addition to a sublime imagination, the most unwearied patience and perseverance. In his most

mystical pictures, there is something that arrests the attention strongly, though, perhaps, both the subject and the feeling it conveys are indescribable: he is extravagant, but still sublime; fantastic, not ludicrous.

As a man, he was esteemed and respected by all who knew him: he was somewhat touchy in temper, but his manners were seldom other than gentle and unassuming. He was short in stature, and slightly made; had peculiarly dark and expressive eyes, and a high, thoughtful brow. He continued a visionary to the last, and bore his poverty with the calmness of a philosopher, and the fortitude of a martyr. "Were I to love money," he used to say, "I should lose all power of thought: desire of gain deadens the genius of man. I might roll in wealth, and ride in a golden chariot, were I to listen to the voice of parsimony. My business is not to gather gold, but to make glorious shapes, expressing godlike sentiments."

A few anecdotes of Blake and his supernatural acquaintances are too singular to be omitted in our memoir. He boasted of a personal intimacy with Homer and Virgil, Dante and Pindar. Moses occasionally looked in upon him; and Milton once intrusted him with a whole poem of his; but the communication being oral, he could not give it to the world. Among those who stayed long enough for him to take

their portraits, were William Wallace, Edward the First, Corinna, Laïs, and Herod; all of whom he declared sat to him *in propria persona*. He was engaged, one day, at his easel, when a friend entered: "Disturb me not," said Blake, in a whisper, "I have one sitting to me." "Sitting to you!—Where is he, and what is he?—I see no one," exclaimed the astonished visitor. "But I see him, sir," answered Blake, haughtily; "there he is, his name is Lot—you may read of him in the Scripture. He is sitting for his portrait." The most extraordinary of his visitations is yet to be told. He was found by a friend, one evening, more than usually excited, and, on being asked the cause, said, "I have seen a wonderful thing—the ghost of a flea." "And did you make a drawing of him?" inquired his friend. "No, indeed," he replied; "I wish I had; but I shall, if he appears again." He looked earnestly into a corner of the room, and then said, "Here he is; reach me my things—I shall keep my eye on him. There he comes! his eager tongue whisking out of his mouth, a cup in his hand to hold blood, and covered with a scaly skin of gold and green:"—and according to this description he drew him. When asked how the apparitions of his sages and heroes looked, he answered, "They are all majestic shadows, gray and luminous, and superior to the common height of men."

JOHN HOPPNER.

JOHN HOPPNER, said, though upon slender authority, to have been a natural son of George the Third, was born in London, about the year 1759. His mother was one of the German attendants at the royal palace, and, as he was brought up and educated at the expense of the king, the story of his birth obtained additional credit. Having a melodious voice, he was made one of the choristers of the Royal Chapel; but how long he sang there, or when he first turned his attention to art, his biographers have not stated. He was a student of the Royal Academy, and made such

rapid proficiency, that, in his twenty-fourth year, he had already attained something like reputation, by the superior manner in which he painted heads. He gained critical approbation, by a portrait of Mrs. Jordan as the Comic Muse, and of a lady as a Bacchante, which were soon followed by his portraits of the Duke and Duchess of York, the Prince of Wales, the Duke of Clarence, and of several of the nobility, both male and female. Between this period and his fortieth year, he continued the favourite painter of the day, had become a royal academician, and

attained no ordinary share of fame and emolument. The rise of Lawrence, who was now becoming known, put a check to the tide of his success, and gave birth to a rivalry between the artists, which was carried on with all the partisanship that had distinguished the factions of Reynolds and Romney. The king took the side of Lawrence,—the prince that of Hoppner; and as these two illustrious personages held different courts, and different politics, Hoppner, for some time, monopolized the Whigs and female beauty of Carlton House, while to Lawrence fell the Tories, and the sedate ladies of quality about St. James's and Windsor. "The more sober and homely ideas of the king," observes Williams, in his life of Lawrence, "were not likely to be a passport for any portrait-painter to the vanity of ladies; and hence Mr. Hoppner, for a long time, almost monopolized the female beauty and young fashion of the country." Among the portraits which he painted at this time were the Countess of Clare, the Honourable Miss Chetwynd, Lady Anne Hamilton, Lady Anne Lambton, Countess of Oxford, Honourable Mrs. Edward Bouverie, Mrs. Whitbread, Lady Grenville, Lady Mildmay, Miss Cholmondeley, Lady Mulgrave, Miss Jerningham, the Countess of Sutherland, the Bishop of Durham, Bishop of Carlisle, Duke of Grafton, Lord Camden, Sir Arthur Wellesley, Sir William Scott, Lord King, Lord Hawkesbury, Sir Samuel Hood, Earl of Essex, Earl St. Vincent, Earl of Chatham, &c.

Whilst Lawrence and Hoppner were running their race for fame, the latter observed that, "the ladies of Lawrence showed a gaudy dissoluteness of taste, and sometimes trespassed on moral as well as professional chastity." Whatever truth there might have been in this remark, it only recoiled upon Hoppner, who was laughed at as being squeamish, and lost such of his female sitters as were more solicitous about a display of their own loveliness than of "the loveliness of virtue."

The life of this eminent artist was varied by few incidents. Upon the whole, he maintained his reputation to the last; and if the number of his sitters decreased, he must have been more than compensated by the friendship and commendation of his courteous and gene-

rous rival. As he drew near his end, he was often visited by Lawrence, who thus expressed himself upon the occasion:—"You will be sorry to hear," he writes to a friend, "that my most powerful competitor—he whom, only to my friends, I have acknowledged as my rival, is, I fear, sinking into the grave;—I mean, of course, Hoppner. He has always been afflicted with bilious and liver complaints, and to these must be greatly attributed the irritation of his mind. But though I think he cannot recover, I do not wish that his last illness should appear to be reported by me. You will believe that I sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years." Mr. Hoppner did not long survive the date of this letter. He died at his house, in Charles Street, St. James's Square, the 23d of January; and not, as Allan Cunningham says, "in the beginning of April," 1810.

"The distinguishing character of Mr. Hoppner's style," says a writer in Bryan's Dictionary, who quotes chiefly from the author of *The Baviad*, "is an easy and unaffected elegance, which reigns throughout all his works; his naturally refined taste appears to have given him almost intuitively an aversion from everything which bordered on affectation and vulgarity, and enabled him to stamp an air of gentility and fashion on the most inveterate awkwardness and deformity. This power of improving what was placed before him, without annihilating resemblance, obtained him a decided preference among the fairer part of fashionable society. The same qualities which rendered him so highly successful in his portraits of women, did not, perhaps, afford him equal advantages in those of the other sex, in which strength and character ought to take the lead of almost every other consideration. His portraits of men are generally, if the expression may be allowed, too civilized and genteel to be very striking and forcible; and in his constant wish to represent the gentleman, he sometimes failed to delineate the man. To this observation, however, it must be acknowledged, that many of his best works form very splendid exceptions. In his portraits of

children he was peculiarly fortunate; he entered completely into the infantine character, and arranged his compositions of this species with that unaffected ease and playful grace, which so pleasingly mark the early periods of human life. One great charm of his pictures arises from the air of negligence and facility which pervades them: their production appears to have cost no effort; and the careless boldness of his execution, equally removed from insipidity and handicraft, stamps the seal of the master on the most trifling of his performances. His colouring is natural, chaste, and powerful; and his tones, for the most part, mellow and deep; his pencilling is rich and full, and his carnations fresh and transparent. The absorbing quality of his original pursuits seldom allowed him to turn his attention to the more elevated departments of the art." To this we may add, that Hoppner has left many landscape pieces behind him, not unworthy of Gainsborough; and, indeed, the backgrounds of the portraits of the former, sufficiently shew his taste in this respect. His style in portrait painting resembled that of Reynolds, for whose works he had the highest veneration; yet, though he formed his pictures on similar principles, he introduced so many attractive and original graces of his own, that imitation was scarcely perceptible.

Mr. Hoppner had several children: one of his sons became consul at Venice, and is honourably mentioned by Mr.

Moore, in his *Life of Lord Byron*. By his private friends, the subject of our memoir was much esteemed; whilst his conversational powers, and fascinating manners, made him a very desirable guest in company. His taste, however, for the humorous and whimsical would sometimes shew itself in the midst of the most serious discussions; and the following anecdote shews that he could sometimes act the boisterous blackguard with as much success as he did the mirthful wit. Having gone with Edridge and two other artists into the country, they put up at an inn, in the neighbourhood of which a fair happened to be going on. As they advanced towards the field, where it was being held, "Listen," said Hoppner to his companions, "you have always seen me in good company, and playing the courtier, and, in fine, took me for a d—d well-bred fellow, and genteel withal. A mistake, I assure you. I love low company, and am a bit of a ready-made blackguard—see!" Then giving his coat a vulgar pull, twitching his neckcloth, knocking his hat awry, and putting on a face suited to his appearance, he rushed out into the mob of rustics, and in a moment was "hail, fellow! well met" with the lowest of them. He concluded his frolic by picking a quarrel with a brawny waggoner, to whom he presented half-a-guinea, after having soundly thrashed him in a pugilistic encounter, from the victorious termination of which he retired amid the applause of the crowd.

JOHN OPIE.

JOHN OPPY, or **OPIE**, the son of a carpenter in the parish of St. Agnes, near Truro, in Cornwall, was born there in 1761. At an early age he displayed a superior understanding, and being sent to the village school, became the wonder of his instructors and playmates. It is said that at the age of ten he could master Euclid, and at twelve set up an evening school, and taught writing and arithmetic. He had previously indicated a strong love for art, to which his attention was first called by seeing a companion draw a butterfly. He copied

it with success; and afterwards meeting with the picture of a farm-house, was not content till he had procured canvass and colours, and produced from memory a tolerable resemblance of it. He then tried his hand at portrait, and succeeded in making so good a likeness of his father, that the latter began to regard his son's preference of the pencil to the hammer with less harshness than usual. He subsequently painted the portraits of all his family; and his talents at length attracting the notice of the celebrated Dr. Wolcot, then a physician,

at Truro, he was taken into his house, but in what capacity is doubtful. The doctor, however, encouraged and employed his abilities; sat for his own portrait to him, and recommended him several sitters in the neighbourhood. At the age of nineteen he returned home in a handsome dress, with twenty guineas in his pocket; gave the money to his mother, and, avowing his intention of commencing artist in London, proceeded immediately to the metropolis. He arrived in London on the 25th of November, 1782, when he is said to have been "a rude clownish boy, with lank, dark hair, and a green feather." He was placed, by Wolcot, to lodge with Hearne, the engraver, in St. Martin's Lane, who finding him visited as a sort of wonder, by many people of distinction, observed, that he ought to be a little more fashionable in his appearance. "No, no," replied Wolcot; "you may depend upon it, in this wonder-gaping town, that all curiosity would cease if his hair were dressed, and he looked like any other man; I shall keep him in this state for the next two years at least." The popularity of the "Cornish Wonder," as he was called, was almost instantaneous; the nobility flocked to his house in such crowds, that he jocularly observed to Northcote, "He must place cannon at the door to keep the multitude off from it."

He now called himself Opie, instead of Oppy (though we may here observe, that one of his biographers says the former was his proper name); took a house in Orange Court, Leicester Fields, and studied hard to improve his style, in which he perceived many defects, though the public, as yet, saw none. He also acquired some knowledge of French and Latin, and increased his fortune by marrying a well-portioned, but ill-tempered, woman, from whom he at length obtained a divorce. He alluded to this circumstance in one of his witty sayings, whilst passing St. Giles's Church, where his marriage ceremony had been performed. "I was married at that church," he exclaimed to a friend of avowed sceptical opinions, who was walking with him; "and I," said his companion, "was christened there." "Indeed!" replied the painter, "it seems they make unsure work at

that church, for it neither holds in wedlock nor in baptism."

Portrait painting was Opie's chief occupation on his first arrival in the metropolis, and, among others, he executed an admirable head of Charles Fox; but it was his murder of James the First of Scotland, Jephtha's Vow, and other historical performances, exhibited by him at Somerset House, that obtained him an admission to the Academy in 1786. He was subsequently enrolled among the academicians; and on the ejection of Barry, he became a candidate for the professorship of painting, but yielded it, without opposition, to Fuseli. It was, however, unanimously given to Opie, when Fuseli became keeper. In his official situation, he delivered four lectures on design, invention, *chiaro-scuro*, and colouring. They were more to the purpose than a previous course, which he had delivered at the Royal Institution; and the late Bishop of Durham observed to him, after reading them, "You were known before as a great painter, Mr. Opie; you will now be known as a great writer also."

In his thirty-seventh year, he married a lady well known in the literary world, and in whom he found an intelligent friend and companion. His popularity, but not his reputation, was diminished, when he was attacked by a lingering and singular disease, accompanied by long and frequent fits of delirium, in one of which he expired, on the 9th of April, 1807. After his body had undergone dissection, it was buried in St. Paul's Cathedral.

Opie had a rough, peasant-like countenance, but a fine forehead and intellectual eye; and, in general, wore a look of melancholy, amounting almost to moroseness. Though his manners were not polished, they were neither vulgar nor ill-bred; and no man seems better to have understood how to mingle independence with respect towards his worldly superiors. He was totally free from weakness and vanity; possessed a most retentive memory, a fine sense of moral feeling, great strength and originality of mind; and, to use the words of his widow, "often made observations, originating in the native treasures of his own mind, which learning could not teach, and which learning alone could not enable its possessor to

appreciate." Horne Tooke said of Opie, that he crowded more wisdom into a few words than almost any man he ever knew; and Sir James Mackintosh gave it as his opinion, that had he turned his powers of mind to the study of philosophy, he would have been one of the first philosophers of the age. It was said of him in his profession, that whilst many painted to live, he lived to paint; and that whilst others got forward by steps, he proceeded by strides. The only taint, perhaps, upon his character, is a want of sufficient gratitude to his patron, Dr. Wolcot, of which Opie seems to have been guilty; though it is said, in excuse for him, that Wolcot justly offended him by the manner in which he spoke to others of the obligations under which the artist lay to him.

As an artist, his characteristics have been described by West in language which will not admit of alteration. Having observed that Opie's conception of his subject was original, and his arrangement of it ideal, he proceeds; "he painted what he saw in the most masterly manner, and he varied little from it. He rather bent his subject to the figure, than the figure to his

subject. That may be said of Opie, which can only be truly said of the highest geniuses, that he saw Nature in one point more distinctly and forcibly than any painter that ever lived. The truth of colour, as conveyed to the eye through the atmosphere, by which the distance of every object is ascertained, was never better expressed than by him. He resigned himself unwillingly to fancy; yet examples are not wanting, both in historical subjects and in portraits, in which he added to the subject before him with felicity. His pictures possessed, in an eminent degree, what painters call breadth. They were deficient in some of the more refined distinctions, which mark the highly-polished works of Raffaele, Titian, and Reynolds; but they displayed so inviolable an appearance of truth, as seemed sufficient to make a full apology, if it had been wanted, for the absence of all the rest."

Besides his Lectures on Painting at the Royal Academy, which were published after his death, with a memoir by his widow, he wrote a memoir of Sir Joshua Reynolds, for Wolcot's edition of Pilkington's Dictionary of Painters.

GEORGE MORLAND.

GEORGE MORLAND was born in the Haymarket, London, on the 26th of June, 1763, and is said to have been lineally descended from Sir Samuel Morland, an eminent mathematician and artist. His father was also a painter, and taught him the first rudiments of his art, for which he evinced a natural predilection as early as his fourth year. In his sixth, he obtained, for some of his drawings, the applause of the Society of Artists, and was considered a prodigy by all who witnessed these infant specimens. Drawings from pictures and plaster-casts he was at first employed upon, and as these were purchased as soon as done, his father, who was in impoverished circumstances, contrived, by a few indulgences, to keep his son constantly at work. For his copies he received half-a-crown, but his original sketches, which consisted of such sub-

jects as Young Roger came tapping at Dolly's window, &c., fetched from two to five guineas.

Young Morland, at length, becoming tired of so much labour and seclusion for the sole benefit of his father, found means to obtain both company and money for his own gratification. The former consisted of such boys as chance threw in his way, and the latter he obtained by giving his father two pictures instead of three, and disposing of the third privately. When he could not get out himself, he would let down the picture from his window to some of his companions, with whom he would steal out at night, and share the profits at a public-house. The low habits which he thus acquired soon displayed themselves, but his father, to secure his son's services, not only left them unchecked, but encouraged him in drink-

ing and swearing, and pampered his vanity by exhibiting him to his customers dressed in a green coat, buckskin breeches, and top-boots with spurs. In this attire he went down to Mr. Angerstein's gallery at Blackheath, to copy the painting of Garrick between tragedy and comedy; but shunned all communication with Mr. Angerstein's family, and spent all his leisure time with the servants.

Different accounts, it should be noticed, have been given of Morland's treatment at home: Hassell, who is confirmed by Fuseli, stating that he left it in consequence of his father's avariciousness; whilst Smith says that he was turned out for his idleness. However this may be, he quitted his home in his seventeenth year, and made an excursion to Margate, where his talents procured him some respectable sitters, whom he neglected for pot-boys, horse-jockeys, and pugilists; and he returned to London little better in pocket and much worse in mind. His fame, however, was rising, though most of the productions which circulated it were hastily dashed off, to furnish the means for a debauch or to satisfy an importunate creditor. His pencil was not idle in the scenes he visited, and his pictures, therefore, in some measure, relate the story of his life. A friend once finding him at a public-house, called *The Cabin*, seated among sailors and fishermen, observed to him, that he must have reasons for keeping such company. "Reasons, and good ones," he replied, holding up a sketch of the tap-room in which he had been found; "see, where could I find such a picture of life as that, unless among the originals of *The Cabin*?" This has been considered as one of his best performances.

On his return from Margate, he had taken lodgings at Kensall Green, near Harrow; but shortly afterwards, marrying Miss Ward, the sister of the painter, who, about the same time, became the husband of Morland's sister, they agreed to take a house together in High Street, Marylebone. Disagreements, however, between the parties soon led to a separation, when the subject of our memoir removed with his wife to Great Portland Street, and speedily relapsed into those intemperate habits which he had

sufficient command of himself to lay aside during the first month or two of his marriage.

He painted his best pictures during the years 1790, 1791, and 1792; they consisted chiefly of rustic scenes, and were executed with an ease and fidelity truly surprising. His dissipation continued to keep pace with, but did not impair, his abilities; and though every step he took was, in his imagination, dogged by a bailiff, he seldom rested without adding to the number and beauty of his compositions. The picture dealers derived the chief profit of his labours; he was almost always attended by one or the other of them, who, for the loan of a guinea, or the same amount expended in liquor, would obtain from him pictures that produced them fifteen or twenty times the sum. Those who employed him in particular commissions, found it necessary to stand by him and see them finished; when this was not the case, the dealers would get them from him in an incomplete state, though aware of a portion of the stipulated price having been advanced by the artist's employers.

Morland now lived at Paddington, and was affording, every day, new proofs of his coarseness, prodigality, and vanity. Of horse-dealers, as well as picture-dealers, he was the companion and dupe; his chief favourite was a debauchee, called *Dirty Brookes*; and, on one occasion, being seen shaking hands, though somewhat reluctantly, with a chimney-sweeper, to whom a pugilistic tinman had introduced him, his friends would afterwards accost him with "Sweeps, your honour!" He kept a collection of guinea-pigs, dogs, rabbits, and squirrels; and, at one time, was owner of eight horses, at an inn called *The White Lion*, of which he painted the sign. In fine, says Hassell, "he heaped folly upon folly with such dire rapidity, that a fortune of £10,000 per annum would have proved insufficient for the support of his waste and prodigality."

At length his love of horses and dress began to decline; the dread of bailiffs drove him from place to place, and he is said, in the course of his fugitive perambulations, to have made himself acquainted with every spot of secrecy or refuge within the four counties which

surround the metropolis. Whilst in concealment at Hackney, he was suspected of being a forger of bank notes; and on the mistake being discovered, the bank directors sent him a present of £40. His wife had hitherto shared his distresses, and borne with his indifference; but his continued debaucheries now compelled her to quit him, and he was shortly afterwards arrested and confined in the King's Bench Prison. Having obtained the rules, he set up his easel, and worked for customers upon the terms of "four guineas per day with his drink." When not thus employed, he would paint a picture and send it to the pawnbroker's. On one occasion, he received back a picture, upon which three guineas had been advanced, with a request that he would repaint part of it that had been obliterated by a fall. He did so in a few minutes, and then said to his messenger on these errands, "There, go and tell the pawnbroker to advance me five guineas more upon it; and if he won't, say I shall proceed against him; the price of the picture is thirty guineas." The money was given. So highly, indeed, were his talents valued, that, necessitous and unprincipled as he was, he once received an order to paint as many pictures as he pleased, at his own price. The agent for the gentleman who gave the commission, after paying for several the price demanded, received, at length, a very small drawing, for which he thought too large a sum was asked. His employer, however, wrote to him, "pay what is asked, and get as many others as you can at the same price." In one of his rambles, he painted a public-house sign for a dinner, and telling the circumstance to one of his companions, the latter immediately set off and purchased the sign for ten guineas.

Morland having obtained his liberty by taking the benefit of the insolvent debtor's act, made no alteration in his habits. The consequence was, that his

constitution, naturally good, began to give way. A palsy struck him in his thirty-ninth year, from the effects of which he only recovered to recur to the bottle; and he, at length, died, at a spunging-house in Air Street, on the 29th of October, 1804. He left no children by his neglected wife, who only survived him a few days, dying, in all probability, of a broken heart.

The character of Morland has been sufficiently developed in the course of the preceding memoir, in our compilation of which, we have in vain sought for any redeeming trait. Sagacity and sensuality predominated together in his countenance; his temper is said to have been fretful and vindictive; and he was as shameless, if not as heartless, as he was vulgar and profligate. Of his genius there can be but one opinion; and his diligence, or, rather, his rapidity, must have been wonderful, if it be true, as related, that he has left behind him no less than four thousand pictures. The style of them is well known to the public, and has justified the general voice in assigning to him the first place among the rural landscape and humble-life painters of this country.

"Form and colour," says a critic, "seemed to spring spontaneously from his flowing pencil; he tinged it in the radiance of sunshine, and the glow of health; his skies beamed life, his cottages breathed comfort, his rustics and animals alike revelled in ease and happiness. He must be considered as the chosen painter of the swinish race: his pigs, divested of their concomitant filth, no longer wallow in the nauseous bed instinct selected from nature's refuse, but luxuriate in a genial couch of homely, but cleanly materials: they are always models of their race; to apply the term poetical, would excite mirth; yet, in truth, Morland invested them with a delicacy—retaining their characteristics—which may pass for something more than a prosaic representation."

SIR THOMAS LAWRENCE.

THOMAS LAWRENCE, the youngest of sixteen children, was born in Bristol, on the 4th of May, 1769. His father had formerly been an attorney, but, a short time after the birth of the subject of our memoir, appears to have kept the Black Bear Inn, at Devizes. Thomas was taught little more than to read and write at a school, near Bristol, to which he was sent at the age of six years; and though he subsequently received lessons from a dissenting clergyman, obtained, altogether, but a shallow education. Such was his skill, however, in taking likenesses, and speaking passages of poetry, that visitors came to the Black Bear, for the express purpose of seeing the son of the landlord, who used to introduce him with, "Gentlemen, here he is;—will you have him recite from the poets, or take your portraits?" Among others, Garrick, Prince Hoare, and Mrs. Siddons, admired his talents for recitation; and several acknowledged judges of art spreading abroad a report of his skill in drawing, he began to be considered a kind of prodigy, and a portrait of him was engraved by Sherwin. At this time he was only in his eighth year, and the sole assistance his taste had received was in a visit to some of the neighbouring picture galleries. At Corsham House he was lost during the tour of the apartments: when discovered, he was standing opposite a picture by Rubens, and sighed, as he quitted the spot, "Ah! I shall never be able to paint like that!" This and others, however, he attempted to imitate; and, if the judgment of Daines Barrington is to be relied on, with great success. "This boy," he writes, in February, 1780, "is now nearly ten years and a half old; but at the age of nine, without the least instruction from any one, he was capable of copying historical pictures in a masterly style, and also succeeded amazingly in compositions of his own, particularly that of Peter denying Christ. In about seven minutes, he scarcely ever failed of

drawing a strong likeness of any person present, which had generally much freedom and grace, if the subject permitted. He is likewise an excellent reader of blank verse, and will immediately convince any one that he both understands and feels the striking passages of Milton and Shakspeare."

In the year above-mentioned, young Lawrence had removed with his father to Oxford, where he is said to have been employed by all the learned of the university, and the wealthy and beautiful of its neighbourhood. From Oxford he proceeded to Bath, where a rapid increase of fame and practice enabled him to raise his prices from a guinea to a guinea and a half. A portrait which he drew of Mrs. Siddons, as Zara, was particularly admired; and he, at length, began to be considered a dawning genius, rather than a premature prodigy. His inclination for the stage was now checked by his father, who concerted a meeting, at which Bernard the comedian and others received a display of young Lawrence's abilities with such coldness, that he was induced to resign all thoughts of the sock and buskin.

It was not until his seventeenth year, that Lawrence began to paint in oil, and one of his earliest pictures, in this material, was a Christ bearing a Cross, nearly eight feet high. This style of composition was not suited to his genius; his *forte* was decidedly portrait, and of his qualifications for success, in this branch of painting, no one seems to have formed a higher, and, perhaps, more just, estimate than himself. In one of his letters to his mother, about this time, he writes, "I shall now say what does not proceed from vanity; nor is it an impulse of the moment; but what from my judgment I can warrant. Though Mr. Prince Hoare's studies have been great, my paintings are better than any I have seen from his pencil. To any but my own family I certainly should not say this; but, excepting Sir Joshua, for the painting of a head, I would risk my reputation with any painter in London." Hither

he came, in 1787, and, taking apartments in Leicester Fields, opened an exhibition of his works. In the same year, he removed his studio to Jermyn Street; hired a house for himself and family, in Duke Street, St. James's; and, on the 13th of September, became a student of the Academy. The foundation of his fame, in the metropolis, is said to have been his portrait of Miss Farren, afterwards Countess of Derby, notwithstanding the apparent impropriety of naked arms, with a winter cloak and muff, which the figure of the actress exhibited. This picture was hung as a *pendant* to Sir Joshua Reynolds's whole length of Mrs. Billington, as St. Cecilia; and, at the private exhibition, Sir Joshua is said to have taken our artist by the hand, observing, "You have already achieved a masterpiece, and the world will naturally look to you to perfect that which I (pointing to his own picture) have endeavoured to improve." But, looking to Lawrence's, he added, with a smile, "I am not sure but you have deserved the prize."

The graceful manners and pleasing address of Lawrence contributed not a little to his success, though he is said, in the early part of his career, to have displayed an air of offensive affectation in company. Fuseli, with whom he spent much of his leisure, tells us, that he used to recite passages from Milton, with a softness of voice, and gentleness of manner, "very much like Belial, but deucedly unlike Beelzebub." However this may be, admiration and patronage of his abilities daily extended, and, in 1788, he was employed to paint portraits of the queen and the Princess Amelia. In 1791, he was elected, at the request of George the Third, a supplemental associate of the Royal Academy; and, in 1792, succeeded Reynolds as his majesty's painter in ordinary. He now removed to splendid apartments in Old Bond Street, and appointed his friend Farington his secretary, with an allowance of £20 per week for domestic outlay, having previously undertaken to pay his parents £300 a-year, besides defraying many of his father's losses through unfortunate speculations. This, coupled with his profuse liberality and utter want of economy, now involved him, notwithstanding the very considerable profits

which he derived from his profession, in pecuniary difficulties. It was a saying of his own, at a late period of his career, that "he began life wrongly, by spending more money than he earned; thus incurring debts for which he had been paying heavy interest."

His exhibitions at the Academy, of which he was admitted a member on the 4th of December, 1795, called forth praises and censures equally extravagant. Some compared him to Michael Angelo, and exclaimed "A second Raffaele!" whilst others denounced him with all the bitterness of rivalry, and with all the virulence of criticism. Antony Pasquin, whose real name was Williams, made him the particular object of his attacks; and when Lawrence's picture of Satan calling to his Legions appeared, in 1797, declared that Satan "might be mistaken for a sign of The Spread Eagle, and was so coloured as to convey the idea of a mad sugar-baker dancing naked in the conflagration of his own treacle." Lawrence himself tells us, that his picture answered his secret motives in attempting it—"his success in portraits would no longer be thought accident or fortune." Criticism, however, whether just or unjust, had, at this time, little effect upon the popularity of our artist. The eminent in rank, beauty, fashion, and literature, continued to employ his hand, and many, finding he could flatter with his tongue as well as his pencil, eagerly invited his acquaintance, and freely admitted him to their domestic circles. Thus encouraged and admired, he involuntarily acquired a habit of conversing with his female acquaintance in a more engaging manner than was either consistent with his own feelings, or with a proper regard for those of others. But a more serious charge than that of gallantry was at length brought against him, in consequence of his intimacy with the Princess of Wales, during her residence at Blackheath. The commissioners who were appointed, in 1806, to inquire into the accusation, completely exculpated him; but not content with this, he made oath before a magistrate that his visits arose from friendship, and were platonic and pure. The circumstance, however, is said to have lessened the number of his female sitters for some years, though that of

his male continued to increase, including, among others, the present Earl Grey, Pitt, Canning, Castlereagh, &c.

In 1814, he visited Paris, whence he was soon recalled, by the Prince Regent, to paint the portraits of such of the allied sovereigns as were in London at that time; and for these performances, he was, on the 22nd of April, 1815, honoured with knighthood. In 1817, he was invited to Claremont, to take the portrait of the Princess Charlotte; and, shortly afterwards, visited the continent for the purpose of painting likenesses of the principal sovereigns, for the gallery at Windsor. He also passed some time at Rome, where he executed portraits of the Pope, Cardinal Gonsalvi, &c., and finished one he had begun in London, of Canova, said to be the finest of all his performances. On his return to England, in March, 1820, he was elected to the chair of the Royal Academy, vacant by the death of West; on which occasion the king presented him with a gold chain and medal of himself. The remaining years of Sir Thomas's life were devoted to his profession, and he used the brush till within a few days of his death, which occurred at his house in Russell Square, on the 7th of January, 1830. He was buried in St. Paul's Cathedral, and his funeral was attended by several of the nobility, the whole members of the Royal Academy, and the carriages of the lord mayor and sheriffs. A few days previously to his decease, he had been made a knight of the French order of the Legion of Honour, and he was also LL. D., F. R. S., and a member of the Academies of America, Florence, Venice, Turin, Bologna, and Vienna.

Sir Thomas Lawrence was five feet nine inches high; he had a well-shaped body, an open and engaging countenance, a bold but finely-turned head, and a person altogether engaging. His eyes were peculiarly brilliant; he had a melodious voice, and a winning smile; and so little ungraceful was his heartiest laughter considered, that some one said "his mirth might be set to music." He conversed with ease and affability, but, except amongst his most intimate friends, not always without affectation and reserve. His manners were admitted, by George the Fourth, to be those of the high bred gentleman;

but notwithstanding this authority in their favour, they appear to us to have savoured somewhat of the *petit maître*. Amid all his generosity and profusion, of which numerous instances are told, he exhibited traits of an opposite character. His house was meanly furnished; he seldom gave parties; was scrupulous in exacting payment from those who borrowed his portraits to be engraved from; and, "in truth," says Allan Cunningham, "he was found by booksellers and engravers to be, with all his courtesy, extremely skilful in the ancient art of bargain-making, and rather hard to deal with, for all his softness of speech." Under these circumstances, it is difficult to account for the manner in which he dissipated the immense sums of money which he received in the course of his unprecedentedly successful and profitable career. He has himself denied that he was either extravagant or prodigal in the use of money, and yet he was sometimes without sufficient to procure a day's maintenance for his establishment. Upon the whole, therefore, the state of embarrassment, in which he lived and died, must be attributed to his involvement in early life on account of his father; the large sums laid out by him in the purchase of sketches and paintings of the old masters; and to an indiscriminate bounty, which rendered him incapable of keeping a shilling in his purse, for which any one became a suppliant. He was reported, in private, to be a good actor and a tolerable poet, and would sometimes indulge his sitters with a specimen of his abilities in each of these characters. Although he died a bachelor, he professed attachments, real or imaginary; but there is reason to suppose, as one of his female acquaintances said, that "all his love lay in talking." A story is told of his making an offer of marriage to the two daughters of Mrs. Siddons, and that one of them, in consequence of his deceit, died of a broken heart. That he acted dishonourably on this occasion, has been admitted by those who give credence to a modified statement of the above circumstances; but they have been denied altogether by some, though upon no other foundation than the fact of Lawrence's subsequent friendship with the Kemble family.

As an artist, Sir Thomas Lawrence ranks among the first that this country has produced, and has justly been denominated the English Titian. When Reynolds saw his earliest portraits, he said, "this young man has begun at a point of excellence where I left off;" and West remarked of him, "he is not a mere portrait painter; he has invention, taste, rich colouring, and a power of execution truly wonderful." Fuseli used to designate him as a mere "face-painter;" but, with a passionate oath, declared, that the eyes of his portraits rivalled those of Titian. Lawrence is undoubtedly little inferior to Reynolds; and, considering the advantages derived by the latter in his studies abroad, may be said to have developed, at least, equal genius. In expression and colouring, he is surpassed by his predecessor; but in the freedom and elegance of his attitudes, and in all those minute and delicate touches which nature asks from art, Lawrence is without a rival. His style, however, partakes, upon the whole, somewhat too much of the frippery and glitter of the modern Italian and French schools; and, with reference to his portraits, it has been justly said of him, "His men are courtiers; his women, the slaves of fashion, glittering with jewels and meretricious ornaments, inhabitants of the emblazoned drawing-room and exclusive boudoir; his children, the heirs of coronets and titles, the tools and pupils of the dancing master." In the course of his professional career, he exhibited upwards of three hundred portraits, and not one

of them can be justly stigmatized as common-place. Among his most celebrated portraits may be mentioned, Mrs. Siddons, Earl of Aberdeen, Blucher, the Marchioness of Stafford, George the Fourth, Miss Croker, Lady Blessington, the Countess Gower and her child, Lady Georgiana Agar Ellis and her child, Lord Durham, Duke of Wellington, Henry Brougham, Curran, and the poets Campbell, Moore, and Southey. His Lady Lyndhurst and Lady Salisbury are among the few failures which he made. A portrait of himself should not be omitted, which was sold, after his death, for four hundred and seventy guineas. He painted few fancy pictures, but such as he executed were much admired: his John Kemble, as Hamlet, and a group of the Baring family, are two of the best pieces that have come from his easel. Sir Thomas painted standing, and was an enthusiast in his art, yet he would sometimes lay down his pencil to laugh or weep over a book, which he would occasionally request his sitters to read. He took more pains with his portraits than has been generally supposed, and many of them he would allow no one but himself to touch, notwithstanding the assertion that he generally trusted inferior hands with his back grounds. He is said to have painted, without ceasing, on one occasion, for thirty-seven hours. He was engaged on the portrait of Lord Thurlow, and began at seven in the morning, painted all day and all night, and all next day till eleven in the following night.

WILLIAM OWEN.

WILLIAM OWEN, the son of a bookseller, was born at Ludlow, in Shropshire, in the year 1769. He was educated at the grammar-school of his native town, and developed a taste for art, by drawing sketches of the scenery round Ludlow, which attracted the attention of the celebrated scholar, Payne Knight. By the advice of this gentleman, Owen was sent to London, at the age of seventeen, and placed under the

care of Catton, of the Royal Academy. It has, indeed, been said, that Payne Knight first discovered Owen in the condition of a coach painter; but this mistake arose, probably, from the fact that Catton was once a coach painter, though he had ceased to be so long before the period at which Owen became his pupil. Payne Knight's patronage of the subject of our memoir terminated upon his arrival in London;

a capriciousness, it is said, not very unusual on the part of Mr. Knight. Nothing is said, by Owen's biographer, of the progress which he made under Catton; concerning this portion of his life, we are only told, by Allan Cunningham, that an exquisite copy of the *Perdita* of Reynolds obtained the painter the friendship of the president, and the advantage of his instruction.

In 1792, he exhibited, at Somerset House, the portrait of a gentleman, and a view of Ludford Bridge, Shropshire, which were received as favourable specimens of his abilities. In the following year, he exhibited seven portraits; but, as no names were attached to them, it does not appear whether rank or fashion had yet condescended to patronise him. Some fancy pictures, which he exhibited in 1796 and 1797, obtained great applause; particularly his *Study of a Boy*, *Venus*, a sketch, and *The Bacchante*. In the latter year, he also considerably increased his rising fame as a portrait painter, by the portraits of two sisters, named Leaf, the eldest of whom he, soon after, married. This step, and the loss of a large sum, about the same time, as surety for a friend, stimulated him to additional exertion, and made him anxiously look for sitters. He was fortunate in obtaining an accession; and, in 1798, was able to exhibit no less than ten portraits, among which were, the Lord Chancellor, a family picture of Lady Hardwicke and Lord Royston, Lady Strange, and a very beautiful picture,—a *Cottage Child*, from Nature. The portrait of William Pitt, which he painted about this time, fixed his fame and insured his future success. It was so much admired, and procured the introduction of the artist to so many distinguished persons, that he began to require a more extensive studio for the accommodation of his visitors and sitters, and, accordingly, removed to Leicester Square. "In his new studio," says Allan Cunningham, "Owen carried on the manufacture of portraits to a vast extent, during a period of twenty-seven years. Men of all ranks, and ladies of all conditions, flocked to his easel. He rose early,—wrought late; drew, painted, touched, finished, framed, packed; and, when these were out of the house, fresh heads appeared. The

monotony was sometimes too much for him. He has been known to turn a portrait from the easel, postpone the coming of a dozen sitters, single out some little happy theme, and, in the course of a week, dash it on the canvass in all the truth and charm of nature embellished by art: this put him in good-humour with himself and with his destiny; and lucky was he who sat for his portrait the next."

On the 10th of February, 1806, Owen was made a member of the Royal Academy; and, in 1810, he was appointed portrait painter to the Prince of Wales. His royal highness also offered to knight him, in 1813, but Owen declined the honour. In 1814, he proceeded, in company with Callcott, the landscape painter, to Paris, for the purpose of examining the splendid works of art in the Louvre. His business, at this time, was worth nearly £3,000 a year, and his fame such as to satisfy his most ardent expectations; yet he used to complain that he had but few royal commissions, in comparison with Lawrence, Hoppner, and Beechey. "These fellows," he used to say, "skim the cream, and leave me the milk." A friend, one day, consoling him with Burns's lines,

It's hardly in a body's power
To keep at times from being sour,
To see how things are shared.

"Just so," he replied; "had Burns lived now, I would have painted his portrait for writing these very words. Really, I am sour, very sour, at times. Then Lawrence, with his low, sweet voice, speaks of virtue and moral loveliness to the king and queen, and they order more portraits;—then Hoppner, whenever he seems at a loss for something to do, the prince, or some of his wealthy companions, sit to him, and help him afterwards to sell the portrait; and then Beechey,—he sits, with the feathers of princesses fanning his brow; and so they go on, and I get their leavings."

He could not, however, complain of a dearth of sitters for portraits; in the course of his career, he exhibited nearly two hundred, to say nothing of the number he painted which never met the public eye. Those which attracted most attention were, the Duchess of

Buccleugh, Cyril Jackson, Lord Grenville, Sir Vickary Gibbs, the Bishop of Durham, and the Marquess of Stafford. His reputation, however, had been as much, or perhaps more, enhanced by some of his fancy pictures. Among these may be mentioned, *The Beggar's Daughter of Bethnal Green*, *The Sleeping Girl*, *The School Mistress*, *The Beggars*, *The Girl at the Spring*, *Peasants resting by the Road Side*, *A Cupid*, *The Fortune Teller and the Lady*, *The Cottage Door*, *The Children in the Wood*, *The Boy and Kitten*, and *Hawarden Castle*, Flintshire. All of the above attracted universal admiration, at the time of their exhibition, and most of them had the additional honour of critical eulogy. After having expatiated on the beauties of his *Peasants resting by the Road Side*, a writer of the day observes, "there is scarcely a painter in the Academy who can vie with this excellent artist in the force with which he relieves his objects, while he preserves the mellowness and harmony of his colouring and effect. Sir Joshua appears to revive in this pupil of nature. He, indeed, has more firmness and precision of outline and drawing than that famous painter, and equally captivates by his faithful delineations of the lowly objects of humble life." This is, upon the whole, just; but, though Reynolds was but an indifferent draughtsman, he excelled Owen both in grace of posture and harmony of colour.

Though the studio of Owen was in Leicester Square, his family resided in Arabella Row, Pimlico, till 1818, in which year he removed to Bruton Street. A paralytic attack, soon after, deprived him of the power of painting,

and reduced him to such a state, that, for the last five years of his life, he could only take exercise by being wheeled from one room to another. His death, however, near as it was at hand, happened prematurely; through the mistake of a chemist, he was given a dose of laudanum, instead of an aperient draught, and died, in consequence, on the 11th of February, 1825.

The private character of Owen was kind, hospitable, and good-humoured; he possessed a vigorous mind, and spoke his thoughts openly and unreservedly; was manly, generous, and courageous. When at school, he was severely stabbed, by one of his companions, in the thigh; but had the fortitude to remain silent, in order to save the perpetrator of the wound from punishment. He was, in some respects, the very opposite of Lawrence, and did not fail to express his dislike of the manners of that painter. Going to a party, one evening, where a lady, of blue-stocking repute in the world of art, was present, he heard her ask some one, as he entered the room, "Who is that?" "It is Owen, madam." "Owen, sir! and who is Owen?" "Oh! the new artist, madam,—the famous painter." "Owen and painter!" she articulated, in a sort of mutter; "I never heard of him before!" Upon hearing which, Owen exclaimed, "A female Lawrence, by Jupiter!" and retired to the other end of the room. Of his merits, as an artist, we have little more to say; to sufficient depth of colour, and power of light and shade, he joined freedom and boldness of style, and a lightness and elegance of touch, which a more laboured hand would, probably, have failed in attaining.

SIR MARTIN ARCHER SHEE.

THIS accomplished artist is the son of Martin Shee, Esq., and was born at Dublin, on the 23rd of December, 1770. His mother was the eldest daughter and eventually co-heiress of Francis Archer, Esq., of the same city, and by both parents he is honourably descended; belonging, on his father's side,

to a branch of the ancient Milesian family of O'Shee, now represented by Sir George Shee, Bart., of Dunmore, in Galway, and which claims descent from one of the kings of Munster, in the third century. The subject of our memoir married, in his twenty-eighth year, Mary, eldest daughter of James

Power, Esq., of Youghall, in the county of Cork; and notwithstanding this domestic tie, which Sir Joshua Reynolds considered so fatal to the reputation of a young artist, has risen, by his talents, to a situation once filled by Sir Joshua himself. He discovered a strong inclination for the fine arts at an early age, and obtained from the Dublin Society's Academy, when only twelve years old, the three first medals for drawings of figures, landscapes, and flowers. He acquired the first rudiments of his art under Mr. Francis Robert West, an eminent draughtsman; and, before leaving Dublin, had acquired great reputation by his portraits in crayons. He came to England in June, 1788, and was introduced to the notice of Sir Joshua Reynolds, and other distinguished persons, by the celebrated Edmund Burke. "I was, at that time," says a writer in *The Somerset House Gazette*, "making a drawing in the plaster academy, Somerset House, and perfectly recollect the first evening that Mr. Shee joined the students there. He selected the figure of the Discobolus for his probationary exercise, to procure a permanent student's ticket. I need not say that he obtained it, for it was acknowledged to be one of the best copies that has yet been seen of that fine figure. I further remember that Mr. Wilton, the then keeper of the Royal Academy, was so pleased with the performance, that he expressed a wish to retain it, and Mr. Shee, with that politeness which marked his early career, presented it to the worthy old gentleman."

Mr. Shee was elected an associate of the Royal Academy in 1798, and a royal academician in 1800, in which year, he published a work entitled *Elements of Art*, a poem, in six cantos, with notes and a preface, including strictures on the state of arts, criticisms, and public taste. In 1802, he visited Paris, where he was introduced to Buonaparte, and treated with marked attention by several members of the French Institute. In 1804, appeared his *Rhymes on Art*, or the *Remonstrance of a Painter*; in 1809, his *Letter to the President and Directors of the British Institution*, containing the outlines of a plan for the encouragement of historical painting; in 1813, his *Commemoration of*

Reynolds, a poem; and, in 1824, his tragedy of *Alasco*. This last is his most celebrated literary performance, and created some sensation at the time of publication, independently of its merits, in consequence of the licenser's refusal to allow its being brought out upon the stage. Perhaps, after all, however, it is a better piece for the closet; being deficient in incident and variety, though possessing many of the highest requisites of poetry. It may not be uninteresting to transcribe some of the passages which offended Mr. Colman; they are certainly forcible, and the strength of them does not lie only in the alliterations.

Tyrants, proud lord, are never safe, nor should be
The ground is mined beneath them as they tread
Haunted by plots, cabals, conspiracies,
Their lives are long convulsions, and they shake,
Surrounded by their guards and garrisons.

But shall I reverence pride, and lust, and rapine?
No! When oppression stains the robe of state,
And power's a whip of scorpions in the hands
Of heartless knaves, to lash th'o'erburthened back
Of honest industry, the loyal blood
Will turn to bitterst gall, and th'o'ercharged heart
Explode in execration!

His *Rhymes on Art*, and *Commemoration of Reynolds*, were very favourably received, and contain lines equally meritorious for their just and liberal sentiments and poetical conception. The *Rhymes on Art* not only abound in well-directed satire, but compress, in a small compass, a great portion of generally interesting matter and information.

On the death of Sir Thomas Lawrence, in January, 1830, Mr. Shee was elected his successor in the president's chair at the Royal Academy, and was shortly afterwards knighted. This choice has, on the whole, given great satisfaction; though some have objected to its falling upon any other than a historical painter, forgetting what high powers may be developed in portrait, and that something more than a mere artist is requisite for the station to which Sir Martin Archer Shee has been called. The president of the Royal Academy, it has been properly observed, should be a person whose manners, as well as his talents, qualify him to be a medium between the court, the aristocracy, and the profession. Sir Martin is both a gentleman and an artist, and has the

interest of everything connected with his profession at heart.

Among his principal pictures are : a portrait of his present majesty, when Duke of Clarence, for the Town Hall of Liverpool ; the Earl of Sheffield, for the province of New Brunswick ; General Sir John Keane, for Jamaica ; the late Sir Thomas Munro, for Madras ; Sir Thomas Strange, for Christchurch College, Oxford ; the Right Honourable Thomas Spring Rice, for the Chamber of Commerce, at Limerick ; the late Marquess of Hastings ; the late Duke of Leinster ; the Marquess Wellesley ; General Sir Hussey Vivian ; the Honourable Charles Wynne, &c.

The last of these is one of his finest performances ; but in all of them he has

displayed great powers of pencil, and a rare combination of labour in minutie with breadth of effect in composition. His drawing is correct and vigorous, his colouring judicious and harmonious, and all his works may be said to bear the stamp of superior mind and education. Sir Martin has the eloquence and animation peculiar to many others of his gifted countrymen, but in him fancy is tempered by judgment and information. His zeal for the improvement of the fine arts we have before alluded to ; he considers them the vehicle of civilization ; and, not more humorously than justly, attributes their languishing state, in the present utilitarian age, to their inability to advance on a rail-road, or to be worked by steam.

WILLIAM ARMFIELD HOBDAY.

WILLIAM ARMFIELD HOBDAY was the son of a Birmingham-ware manufacturer, and born in that city, in the year 1771. When very young, he was placed with William Barney, the engraver, in London, who agreed to teach him drawing and painting, as well as engraving. Being employed, however, more frequently with the graver than the brush, he used to sit up at nights to use the latter ; upon his master's discovery of which, a disagreement took place between them, and Hobday left Barney before the expiration of his time. The manner in which the former became a student of the Royal Academy is characteristic and curious. Taking with him a portfolio of drawings, he knocked at the door of the Academy, and asked for the keeper. Being introduced to Carlini, who, at that time, filled the situation, he presented him the Discobolus, and immediately obtained his student's ticket ; and, not long after, he was admitted to the Life Academy, where he studied assiduously.

On leaving Barney, the subject of our memoir commenced portrait painter in water-colours, in small and miniatures, in Charles Street, Middlesex Hospital. Success at once attended him ; numbers of the nobility and gentry became his

sitters ; and, from such high connexion, and the genius he developed in his early paintings, he bade fair to become one of the most eminent artists of his day. "He thus lived," says his biographer, "amidst all that was brilliant and fascinating in society. Young, handsome, and engaging, his painting became more an amusement than a study, and he passed his time in a whirl of fashion and revelry." This had an injurious effect upon his enthusiasm for art ;—it grew less and less ; and, as if to confirm the maxim of Sir Joshua Reynolds, that an artist is a ruined man if he marries, he married. His ambition, however, was not all at once damped ; and, on becoming a candidate for the gold medal of the Academy, he made such laudable exertions to obtain it, that Shee, who was also a competitor, said he should withdraw his own performance, if Hobday meant to send in his picture. Hobday expressed his intention to do so ; but being, unfortunately, called off to Birmingham, at the moment, in consequence of the dangerous illness of his father, he was unable to complete it in time, and Shee received the gold medal. He often alluded to this disappointment, as checking all his future efforts in historical composition ; and, indeed, from

this time, he sank into a mere portrait painter. The subject of the picture, in the present case, was Coriolanus; and, as executed by Hobday, showed considerable powers of composition, good drawing, and no ordinary pretensions to colour.

From Charles Street, he removed to Holles Street, Cavendish Square, where his mode of living was so expensive, that, notwithstanding his large profits, and the liberal supplies which he continued to receive from his father, he was soon involved in difficulties. "Still, however," says his biographer, "he was not a man who would ever retrograde, even if he saw before him an unfathomable yawning abyss of misery and destruction;—thus, deeper and deeper, incumbrances thickened round him; still 'forward!' continued to be his cry." In the midst of his extravagant career, his father paid him a visit; and, being a plain, homely, country tradesman, almost, for a moment, lost his senses at the costliness which he beheld around him. Hobday, to hide the magnificence of the chairs and settees, had covered them with flannel; but his father, suspecting his motives, took the covering off one of them, and discovered a display of luxury and lavishness beyond all that he had yet seen. He expressed his regret at such prodigality, and telling his son that, in future, he must expect nothing more than the extent of the share which he intended to leave him, in common with his brother, returned to Birmingham. He had not been long gone before Hobday, reckless of consequences, plunged into fresh schemes of extravagance. He commenced extensive alterations in his house, and built a most superb gallery and painting room, as if determined, at least in magnificence, to eclipse his brother artists.

For some years, it had been his custom to pay an annual visit to Bath and Bristol, and, in 1804, he went there as usual. The number of military men, who were, at that time, embarking, at the latter place, for the seat of war, caused Hobday to be much employed in taking portraits and miniatures of officers; and obtaining also numerous sitters among the residents in the town and neighbourhood, he determined to

settle there himself. He, in consequence, sold his house, in Holles Street, at an immense loss, and removed to Bristol, where he remained about fourteen years, equally fortunate and extravagant. In his successful seasons, he seldom had less than six sitters a day; his price for three-quarters being twenty guineas, and for a miniature ten; yet such were his difficulties, that at the end of the period above-mentioned, he left Bristol, in the hope of retrieving himself in London. He returned to the metropolis, in the year 1817, and took, successively, Winchester House, Broad Street, City, and a large house in Pall Mall, upon the occupation of which he entered in 1822. But, though he obtained from Mr. Rothschild a thousand guineas for painting a family picture, his reputation had declined; and he was obliged to have recourse to speculations, to procure the emoluments which his pencil now failed to bring him. He purchased, in 1826, an exhibition, of the cosmoramic nature, called *The Poecilirama*; and sold it, with all the disadvantages of a failure, in about two years afterwards. He next opened a gallery of pictures for exhibition, and sale on commission; but this scheme also failed, and ended in his being made a bankrupt, in 1829. The sale of his property did not yield sufficient to allow of a dividend; and, finding all hopes of retrieving his situation destroyed, he returned, broken in health and spirits, to the residence of a friend, where he now lives in privacy; a singular example of early success in an artist, and a memorable one of the disgraceful termination which awaits imprudent genius, as well when too readily, as when too tardily encouraged.

In person, Mr. Hobday is described as short in stature, stout built, and of a fine florid complexion, with an intelligent forehead, but rather heavy blue eyes. His manners, in his happier moments, were extremely fascinating; and it is some palliation of his extravagant career, that, in the course of it, he was generous as well as prodigal. As an artist, his fame will be but transient; for, though he possessed abilities worthy of every cultivation, and indicating high promise, the efforts of his genius yielded too soon to the tide of success; and he thus forfeited that

alliance with posterity, which, amid the struggles of obscurity and indigence, he might, perhaps, have insured.

The best picture which Hobday ever painted is known as *The Hermit of Tong*, an individual, passing under the name of Carolus, who lived on the estate of Colonel Durant, in Staffordshire; a work, said to be distinguished by a fine subdued brilliancy in the flesh, depth and transparency in the shadows, and great harmony of colouring in the whole. Among his other pictures, we may mention a full length portrait of Miss Biggs, as Cora; a full length of Richard Reynolds, the Quaker and philanthropist; portraits of two children of Captain Ashworth; portrait of Mrs. Farquharson, in which was a spaniel, excellently painted; and a portrait of

Dr. Jenner. A writer, in Arnold's Library of the Fine Arts, says of Hobday's style: "his manner was spirited, well drawn, and generally pleasing; but it would not bear examination: he wanted the easy grace of nature and eye for colour; while he preserved the resemblance, the character of the individual was not marked; it lacked elevation of feeling, which is the poetry of the art. His small portraits in water-colours, and miniatures, were tastefully composed, and delicately painted; these, certainly, are far preferable to his paintings in oil. It was his practice, in water-colours, to make out, at first, the features in blue, with repetitions of small lines, like miniature painting, afterwards heightened with carmine and light red."

EDWARD BIRD.

EDWARD BIRD, the son of a carpenter, was born at Wolverhampton, on the 12th of April, 1772. He is said to have sketched as early as his fourth year; and, in his fourteenth, was apprenticed to a maker of tea-trays, at Birmingham. He embellished these articles with very superior taste and skill; in proof of which the following anecdote is told. When travelling, some years afterwards, in France, with several companions, a tea-tray became the subject of admiration, off which the party took tea, at Boulogne. All, excepting the subject of our memoir, expressed their astonishment at finding such trays in France, when Bird said "It was not made here; it was made in Birmingham, for I painted it." On the expiration of his indentures, he refused some advantageous offers to continue in the trade he had practised; and, feeling himself qualified for a higher branch of art, he removed to Bristol, and opened a drawing school. In his intervals of leisure, he made several sketches and designs; and, at length, sent two pictures to the Bath exhibition, which were admired, and speedily purchased at the price of thirty guineas each. The subjects of them were, *The Interior of a Volunteer's Cottage*, and

Clowns dancing in an Alehouse. The first picture, however, which made his name known, was one called *Good News*. This consisted of a groupe at an alehouse. It was succeeded by *The Choristers rehearsing*, and *The Will*; the first of which was purchased by the Prince Regent, and the latter by the Marquess of Hastings. About this time, being introduced to West, the president of the Royal Academy, Bird consulted him as to the propriety of placing his name on the list of candidates for the associateship. West replied, "If you have no interest, do not put down your name, unless you have sufficient philosophy to bear a rejection. At the same time, your talent is worthy of the honour you seek." Bird, however, though he had no interest, put down his name upon the list, and, to the honour of the Academy, was elected an associate. He was, shortly afterwards, admitted a member of the Royal Academy; and, about the same time, he produced his *Chevy Chase*, generally considered the best of his performances. It was purchased, by the Marquess of Stafford, for three hundred guineas; and the same nobleman gave five hundred for Bird's *Death of Eli*, which the artist is said to have

painted for £100, on a commission from three gentlemen of Bristol. The British Institution thought so highly of this work, that they presented Bird with their premium, amounting to three hundred guineas.

In 1813, he was introduced to the Princess Charlotte, who appointed him her painter, and said of him to Mr. Murphy, by whom he was introduced, "Mr. Bird is a very well-bred man,—he has a natural politeness about him." He had hitherto confined his pencil to ludicrous and humble subjects, such as *The Gipsy Boy*, *The Young Recruit*, *Game at Put*, *The Village Politicians*, &c.; but, after a few visits to London, he resolved to try historical composition. He, accordingly, produced *The Burning of Ridley and Latimer*, *The Fortitude of Job*, *The Death of Saphira*, and several pieces from Scripture; but his reputation gained little or nothing by the attempt. The subject of his last picture was *The Embarkation of Louis the Eighteenth for Paris*, in which he designed to introduce the likenesses of certain important personages politically connected with the events of the period. The court of the French king gave him all the assistance he asked, but his application to the titled personages of his own country was, for the most part, received with such coldness or neglect, that he was unable to complete his picture. His death, which is said to have been hastened by this disappointment, took place at Bristol, on the 2nd of November, 1819.

Bird was somewhat below the middle size; he had a look of intelligence and simplicity, expressive eyes, and a particularly pleasing smile. Liberality and benevolence were conspicuous features

in his character, which was also adorned by all the quiet virtues of domestic life. As an artist, he was only great in his paintings of humble life; in these, his figures are the very reflections of nature, notwithstanding the poetic feeling he has contrived to infuse into them. It was his practice to sketch, on the spot, any original looking personage that caught his eye, and, afterwards, to fill it up from memory. A fascinating match girl, whom he met in the streets of London, was one of the many subjects that presented themselves to him in this manner. He painted her in three days, and sold the work for thirty guineas. A writer, in *Blackwood*, says of this artist—"He was naturally so amiable, that it was long ere his irritability and sensitiveness had any injurious effect upon his mind. He was simple-hearted and modest, but he had never any great strength of character; and it is from that infirmity, rather than any extraordinary innate vanity, that success, unexpected success, and the flattery of friends, were too much for him; and, of late years, disease made sad havoc in every power within him: the vanity, which, if not afterwards created, must have been dormant the greater part of his life, was made active, at the very time he was less able to resist it. His circumstances, so out of keeping with his merits, so often held up to his eye, then willing to behold them, made him peevish. Yet, even in his very last days, sometimes all his amiableness would break out in natural lustre—gentle, serene, and affectionate; and, as if ashamed of, and unequal, from debility, to a contrary conflict, I have often seen him then burst out into tears."

THOMAS GIRTIN.

THIS eminent artist, who has been termed the Canaletti and Wilson of water-colours, and was only prevented, by premature death, from attaining the highest rank in his profession, was born on the 18th of February, 1775. He drew at an early age; but, to quote his own words, "other boys, at ten or twelve, who amused themselves, or

idled in the same way, drew quite as well as himself." Girtin was, for some time, a pupil of Dayes, and, together with Turner, and other young artists, formed one of the coterie that met, on certain evenings, at the house of Dr. Munro, to study from his celebrated collection of drawings. In this manner he obtained an accuracy of eye and

mastery of hand which soon fitted him to try his powers in drawing from nature. He did not go far for his subjects; the ruins of the Savoy Palace, near Somerset House, and the shores of Lambeth and Chelsea, were the spots in which he first made himself a topographical draughtsman and a colourist. He afterwards visited the lakes of Cumberland, and some parts of Scotland and North Wales; and, during this tour, painted the only two landscapes in oil, which he ever executed. On his return to London, the breadth and grand simplicity of his style, led many amateurs to take lessons of him; thinking they could easily acquire what appeared to have been easily achieved.

In his twenty-third year, Girtin exhibited, in Castle Street, Leicester Square, A Panoramic Picture of St. Paul's, and the buildings east and west, as seen from the lofty roof of the Albion Mills, then situated at the entrance of Blackfriars Bridge, on the south side of the Thames. This was universally admired by all judges of art, and may be considered the original of that species of scenic representation, which Mr. Barker and others have since brought to such perfection. In 1802, he visited the continent, in hopes of checking the progress of a pulmonary complaint, brought on by an irregular course of living. He was married at this time; and, according to the testimony of his surviving relations, had contracted more regular habits, at the period of his departure from England. His constitution was, however, too far impaired, to be much benefited by change of climate; and he died, shortly after his return, on the 9th of November, in the year above-mentioned.

As a painter, he appears to have been considered one of the greatest geniuses of the age; but his habits and manners, though he used to be called "Honest Tom Girtin," were not the most moral or respectable. A natural shyness induced him to shun the company of the well-bred, and he thus formed many unworthy companionships. He preferred taking his passage in a collier, when he was on his way to the north; and delighted in drinking, smoking, and jesting with the crew. When travelling by land, he always went into the kitchen of the inn for refresh-

ment; and, like Morland, he generally took sketches of the scenes he visited in the course of his peregrinations.

As an artist, Girtin has the merit, in conjunction with Sandby and Turner, of having given much of that importance to the art of water-colour painting, which it has lately obtained in this country. Turner and himself were the first who used the three primitive colours in laying in the *chiaro-scuro* of their subjects; a plan, which they subsequently improved, by laying the local colour of each object at once, and thus produced those rich and splendid compositions that almost vied, in general effect, with oil-colour paintings. But of the merits of this artist we cannot, perhaps, give a better idea than by quoting the remarks of a writer in The Library of the Fine Arts, relative to the rise and progress of water-colour art. He observes: "Before that new epoch in water-colour art, which originated with Girtin and Turner, the utmost that had been attempted with transparent colour, just prepared, in subjects of romantic scenery, was the representation of distant mountains in a thin vapour, and all the other large features, advancing towards the foreground, in timid, undefined washes, of semi-aërial tint. Indeed, the most admired works of Cozens affected nothing more than a grayish sort of *chiaro-scuro*, wrought into harmony by washes, merely intimating the hues of nature. Girtin, restrained by none of the fancied incapacities of water-colours, at once struck out a daring style, determined to imitate what he saw; and thus, by the energies of his original genius, perceiving that certain operations of the sun upon the clouds threw the vastness of a whole mountain, that occupied the entire distance, under a deep and solemn mass of gloom, he gave it in his picture accordingly; and thereby clothed his composition with that awful sublimity of effect which stamped the scene with the majesty of nature." To this we may add, that, notwithstanding the boldness and breadth of execution, which characterize the works of Girtin, he devoted much care and labour to his finely coloured compositions, which were by no means the off-hand productions some have imagined them to be.

JAMES MALLORD WILLIAM TURNER.

THIS eminent artist was born about the year 1775, and, like Girtin, laid the foundation of his future excellence by studying the collection of Dr. Munro, a celebrated amateur in the art of water-colour drawing. An honourable emulation existed between himself and Girtin, and their productions are said to have so much resembled each other, that it was difficult to mark the distinction. Turner had the most finish and detail, preserving, at the same time, the breadth and harmony of nature; his early studies of trees combine almost every excellence. Before he ventured on the sublime and refined style, in which he has of late years succeeded, he took care to make himself perfectly acquainted with the commoner scenes of nature. By thus sobering his imagination, he acquired powers that enabled him to take a higher flight, and was laying the foundation of that taste and judgment without which genius degenerates into obscurity or extravagance. Yet it must be confessed, that, of the latter, Turner has sometimes been guilty: of which his Rembrandt's Daughter, and his Jessica, may be adduced as instances; though if either of these pictures were to be engraved, it has been observed, there would not be a defect to be seen.

Turner exhibits a poetic feeling in almost every touch of his pencil, whilst the ubiquity of his serpentine lines completely substantiates the theory of Hogarth's line of beauty. His knowledge and powers of light and shade, breadth, and *chiaro-scuro*, are the chief characteristics of his style. In speaking of breadth, a critic observes, "Not only does it signify a clear and gradual union of shadows and half-tints, but that every part of the picture should present a mass of broken colouring. This last expression may appear something vague;—we will enlarge upon it. If an artist will attentively look at any object in nature, for instance, a lawn, he will not find it a mere mass of green, but discover it agreeably broken and diversified by a variety

of tints and tones of colour. It is, then, by the subtle union of such a mass and variety of tints, that true breadth can only be given; and in doing so, no artist has carried this principle so approaching to perfection further than Turner." His glaring colours have been matter of attack by many, and he has also been charged with sacrificing fidelity to effect. This he has undoubtedly done in some of his pictures, and it cannot be denied that his colouring, at first sight, seems less brilliant than extravagant; but it must be recollected, that the painter has the future in view as well as the present, and that he must allow something for absorption and evanescence, especially in white and yellow, tints which are very prevalent in the compositions of Turner. His defects, however, are infinitely outweighed by his merits; and though, perhaps, all will not agree with Fuseli, in pronouncing him "the only landscape painter of genius in Europe," yet, in Turner, the British school of landscape may be said to have reached its *acmé* of excellence.

It only remains for us to name some of his principal compositions. Some of his early oil paintings, in the collection of Lord de Tabley, are very fine: among them may be mentioned one, composed entirely of figures, a blacksmith's shop, with a butcher disputing about the price charged for shoeing his pony. The arrangement and expression in this picture are admirable. The Thames at Teddington is a composition of great force and beauty; the reflection of the different objects in the water has a transparent and glassy effect, and nature is not outraged in the warm and glowing colouring which pervades the piece. His Dutch Boats, in the possession of the Marquess of Stafford, has been pronounced superior to many of Vandevelde's pieces; and his Calais Pier is another triumph of his pencil in this style of painting. Some have gone the length of saying that, in marine views, Turner has wrested the palm from all competitors; but with this, few,

surely, will agree, who have seen the admirable sea pieces of Powell, an artist who, though but recently deceased, has had no biographer to commemorate his poverty or his genius.

Among Turner's most beautiful views, in another line, we may particularize Eton College, Kilgerran Castle, Stonehenge, Watteau's Study, The Bridge of Sighs, and a variety of Italian views, in which latter his powers are displayed in all their lustre. Of his abilities in historical and classical composition, he has given ample proof in various pictures, particularly his Vision of Medea; Polyphemus; Shadrach, Mesech, and Abednego, in the fiery Furnace;

and Ulysses and Polyphemus. In the last, a critic has said, fairy land, with all its enchantments, its poetry, and unearthliness, seems realized. In its colouring, it is intensely beautiful and poetic; and for the display of the most refined taste and vivid imagination, it surpasses even all that the painter has ever executed before or since. Some years ago, Mr. Turner executed a series of engravings, called *The Liber Studiorum*, in imitation of Claude's *Libro di Verita*, but, after a certain number of impressions had been taken, destroyed all the plates. The subject of our memoir was elected a member of the Royal Academy in the year 1801.

JOHN JACKSON.

JOHN JACKSON, the son of a tailor, was born at Lastingham, in the North Riding of Yorkshire, on the 31st of May, 1778. Whilst at school, he sketched some tolerably good portraits of his schoolfellows, which being shown to Lord Mulgrave, that nobleman expressed his admiration, and promised to "keep the youth in mind." His father, however, anxious to teach him some trade, apprenticed him to his own; but young Jackson gave all his leisure to drawing, and reading books on art. He, at length, made such progress with his pencil, that Sir George Beaumont undertook to introduce him to the world, bought up the remainder of his time, and offered him a residence at his own house and £50 a-year, to enable him to pursue his studies in London. His proficiency in the metropolis was rapid, and he was soon considered one of the best water-colour painters of his day. His portraits in oil were, at first, less happy, but from 1809 to 1816, they showed a gradual and decided improvement. In the latter year, he was elected an associate, and, in the year 1817, a member, of the Royal Academy. In 1819, he set out for Rome, accompanied by Chantrey; and, on his arrival, took a portrait of Canova, one of the best of his performances. At first, the rough and rapid way in which he moved his

hand about the canvass, excited almost the sneers of the Italian artists, but when he placed his easel before the celebrated Titian of the Borghese Palace, and copied, in four days, what others had failed to do in as many months, a general murmur of admiration and surprise broke from them. Having been chosen a member of the Academy of St. Luke, he left Rome, and proceeded, through Florence and Venice, to London, where his picture of Canova was exhibited. It was received with universal applause, and perhaps Chantrey was not the only one who considered it "as one of the finest specimens of true character and true colour in British portraiture." His fame was largely increased, in 1823, by the exhibition of his portrait of Lady Dover, at which, says Allan Cunningham, "I remember how many triumphant fingers were pointed." The subject of our memoir has, we believe, amassed a tolerable fortune by his professional labours, and is highly respected both by his professional brethren and friends in general. In addition to the portraits before-mentioned, as painted with peculiar excellence, are heads of Lord Grosvenor, and Flaxman, the sculptor. The latter was particularly admired; at the dinner, given previously to the opening of the exhibition, of which it formed a part, Sir

Thomas Lawrence is said to have panegyrised the work, and to have pronounced it "a great achievement of the English school, and a picture, of which Vandyck might have felt proud to own himself the author."

The genius of Jackson lies in fidelity of execution, and breadth and vigorous freedom of colour; but, upon the whole, his pictures denote a correct, rather than a great, painter. He has ex-

hibited no original subjects, his reputation having been obtained solely by his portraits, which are as like as art can make them—but art unacquainted with the poetry of nature. In person, Mr. Jackson is above the middle height, of an agreeable countenance, and mild and reserved manners. He has been twice married: his first wife was the daughter of a jeweller; his second, of Ward, the painter.

GEORGE DAWE.

GEORGE DAWE, the son of an engraver, was born in Brewer Street, Golden Square, London, on the 8th of February, 1781. As early as his fourteenth year, he published two plates in mezzotinto, Mary, Queen of Scots, and Elizabeth and St. John; but although these displayed to advantage his talents in engraving, he relinquished that line of art altogether on his coming of age. In the meantime, he had become a student of the Royal Academy, where he studied with almost unprecedented assiduity. He not only copied from the living models of the Academy, but attended public lectures on anatomy, and even occupied himself in dissections at home; and such was his progress, that an eminent anatomist is said to have pronounced him "more than half a surgeon." Nor were his literary studies neglected; for though he was deficient in classical knowledge, he read deeply of moral and metaphysical works, and, in some way or other, acquired the modern languages, of which he subsequently spoke French, German, and Russian fluently. The last engraving published by him was Bacon's Monumental Groupe to the memory of the Marquess Cornwallis; a performance which, though not generally known, has been much admired.

Mr. Dawe commenced portrait painter about the year 1802, but it was in the historical department of his art that he gained his chief fame. The first, which he is known to have painted, was Achilles frantic for the loss of Patroclus, a work which obtained the gold medal, and of such excellent design and power-

ful effect, that Fuseli declared it was the best ever offered to the Academy on a similar occasion. The next important picture which he exhibited at the Academy, of which he was admitted an associate in 1809, was Naomi and her two daughters-in-law, an admirable illustration of this most interesting Scripture narrative. A scene from Cymbeline was his succeeding performance, of which the British Institution thought so highly, that they presented him with their highest premium of two hundred guineas; and he is said to have afterwards sold the picture for the same sum, to Mr. T. Hope. This gentleman also purchased his Andromache soliciting the Life of her Son, and gave him several commissions for family portraits, among which we may mention a half-length of Mrs. Hope with two of her children, and two whole lengths of the lady singly. His reputation was still further increased by his picture of The Negro and the Buffalo, which displayed to great advantage his knowledge of anatomy, and obtained the first premium of the British Institution. In 1811, he painted The Infant Hercules strangling the Serpent, and a picture from Coleridge's Genevieve, a poem, requiring from the artist a very refined imagination and graceful touch to do justice to its subject. Mr. Dawe succeeded; and has conveyed to us, in this performance, the sentiment of one of the most beautiful and touching poems on the subject of love, ever, perhaps, composed. His last great work, exhibited at Somerset House, was, The Mother rescuing her Child

from the Eagle's Nest, which excited considerable interest, both on account of the nature of the subject and its intrinsic merits. The scenery of this picture is a faithful representation of nature, and was selected by the artist during a tour, made for the purpose, through the lakes of Cumberland and the highlands of Scotland. This performance brought an accession to his purse as well as to his fame; being purchased at a liberal price, by the Earl of Cassilis. The *Demoniac*, a composition in the same class with those above, should, perhaps, be mentioned in this place; it was presented by Mr. Dawe on his being elected an academician, in 1814, and now adorns the council-room of the Royal Academy.

Hitherto we have only mentioned Mr. Dawe's productions in the higher class of art, but have also to speak of him as one of the most successful portrait painters of his day. His celebrated picture of Miss O'Neill, in the character of Juliet looking over the balcony, is well known to the public by the engraving. The painting was exhibited at the artist's house, in Newman Street, by lamp-light, in order that it might be viewed under the same circumstances as the original was seen on the stage. But his first great effort in portraiture was in the year in which he became an associate of the Royal Academy. For this honour he was partly indebted to his exhibition of a whole length portrait of Mrs. White, the wife of an eminent surgeon, which, from the peculiarly easy simplicity, and originality of style and attitude, excited universal admiration. This picture, which has been cited as being worthy of comparison with any of Lawrence's, was laboured with such intense industry, that he required upwards of thirty sittings before he pronounced himself satisfied with the performance. Scarcely less notice, however, was attracted by his exhibition of two domestic groupes; one of Mrs. C. Hammersley and her infant child; the other of Mrs. Wilmot, with her laughter plucking a rose in a garden.

Among the illustrious patrons of Dawe, were the Prince Leopold and the Princess Charlotte, of whom he painted several portraits for the royal couple themselves, and for different

members of their respective families. The Duke and Duchess of Kent also employed him; he went in the suite of the former to Brussels, Cambray, and Aix-la-Chapelle, where he painted the portraits of the Duke of Wellington, Lord Hill, General Alava, and several of the most distinguished Russian officers. The manner in which he executed these, probably, induced the Emperor Alexander to engage him to paint the portraits of all the superior officers in the Russian service who had engaged in the war with Napoleon. He accordingly left England for St. Petersburg, in January, 1819, and, in his way thither, painted, at Brussels, portraits of the Prince and Princess of Orange; at Cobourg, of the reigning duke; and at Weimar, of the Grand Duke of Meinengen, and the celebrated Goëthe. His arduous undertaking at St. Petersburg occupied him nine years, in the course of which period he painted, besides nearly four hundred portraits of Russian officers, three whole lengths of the field-marshal Wellington, Kutusoff, and Barclay de Tolly, and a portrait of the Emperor Alexander on horseback, twenty-one feet in height. The whole were placed in a gallery, specially erected in the winter palace, called the Grand National Military Academy, which, on being completed, was opened with great pomp. In addition to the above, Mr. Dawe painted, whilst at St. Petersburg, portraits of all the imperial family, and many of the illustrious persons of the empire, together with a great number of private portraits. With respect to his employment on the Grand National Military Gallery, says one of his biographers, "it will scarcely be credited, that, notwithstanding the express and positive commands of the emperor, such were the difficulties Mr. Dawe had to encounter in the execution of this laborious undertaking, that nothing but the most extraordinary firmness of mind could have prevented him from sinking beneath them, and abandoning the project altogether, before he had half completed it."

Mr. Dawe returned to England about the middle of the year 1828, when he opened a private exhibition of some of his later works, and had the honour of submitting them to the inspection of

George the Fourth, by express command. In September he proceeded to Berlin, where he painted the portraits of the King of Prussia and the Duke of Cumberland. From Berlin he continued his route to St. Petersburg, and remained there till the spring of 1829, at which time he removed to Warsaw, and painted there the Grand Duke Constantine. A cold, which he had caught during his last journey to St. Petersburg, now began to show its effects on his health in a very serious manner, and he was recommended to try the sulphur baths at Aix-la-Chapelle. Receiving, however, more harm than benefit from them, he determined on returning to London; but he was too far gone for recovery, and died on the 15th of October, about seven weeks after his arrival, at the house of his brother-in-law, Mr. Wright, the engraver. He was buried in St. Paul's Cathedral, being followed to the grave by the president and other members of the Royal Academy, the Russian ambassadors, and a number of private carriages.

Neither the manners nor personal appearance of Mr. Dawe were prepossessing; yet few persons, it is said, have ever lived who possessed so much the art of conciliating when it was the object to gain a friend. It has been asserted that it was not in his nature often to do a kind or hospitable action; but it must be stated, in justice to his memory, that, for many years before his death, he allowed his mother £100 per annum. This was, however, but a small stipend, from one whose emoluments were so considerable, and will, perhaps, be considered less an act of generosity, than one of reluctant duty. "His anxiety to accumulate was such," says a biographer, "that he had recourse to several even most unprofessional means to increase a fortune already becoming large from his full avocations: thus, at the death of the Princess Charlotte, he had his portrait of her engraved, and himself employed persons to hawk it about the town, at the coach-stands and other places, by which means he realized a considerable sum." It is even said that his admission into the Academy was less in consequence of his reputation as a painter, than of his facilities

as a canvasser; to this, at least, the jealousy of his contemporaries has ascribed it. If it be true, as asserted, that he realized £100,000 by painting the principal sovereigns of Europe, he must have been more fortunate as an artist than a speculator; as, in the latter character, he contrived to reduce his property to a sum which was scarcely sufficient to pay the legacies and annuities given by his will. It was sworn under £25,000, out of which he gives a legacy to one Elizabeth Lemnoffsky, in whom, probably, as he was never married, he had more reasons for taking an interest than expressly appear. He also left a legacy to her daughter, in words which we shall quote, both as being confirmatory of our last observation, and giving some insight into the character of the subject of our memoir. "I leave," he says, "to Sophia Herman, daughter of the said Elizabeth Lemnoffsky, the sum of £40 sterling per annum, for her education for four years from the date of the will. If she lives, to be increased to £60 per annum; and, if the executors find it necessary for her health or comfort, to £100 per annum, which, on her coming of age, shall be continued to her for life, unless she marries a Russian subject or one of the catholic religion, when the whole shall be forfeited. Whereas, if she marries an Englishman, or an American, not of the catholic religion, her annuity shall be increased to £200 sterling per annum." After all legacies have been paid, he leaves the remainder "to a society, if any, for the education of the poor as long as they use the Bible without gloss or comment, and so long as no particular catechism shall be taught, but the benefits of the institution be open to children of every religious persuasion. Should this society fail, or cease to act thus, the revenues destined for this object are directed to be transferred, by the executors, to any other society that does fulfil it in any country."

As an artist, Dawe has been compared to Lawrence in portrait painting; in historical he certainly surpassed him. The character of their portraits resemble each other, but what was, in Lawrence the result of genius, was, in Dawe, that of diligence and judgment; the former was more indebted to nature, the latter to art. Dawe, also, has the

credit, as Lawrence observes, "of having done much for English art, by establishing its fame over the whole north of Europe, and connecting it with a work

which would not soon be forgotten." He left several manuscript papers behind him, and was the author of a life of Morland, the artist, who was his godfather.

DAVID WILKIE.

THIS distinguished artist was born in the year 1785, at Cults, in the county of Fife, where his father was pastor for upwards of thirty years. He showed early a taste for drawing, and was, in consequence, sent, at the age of fifteen, to the Academy at Edinburgh, where he continued his studies for five years, under the care of Mr. Graham. In 1805, he came to London, where, it is said, he first obtained employment from a picture-dealer, named Buchanan, for whom he painted copies of the Flemish and Dutch masters, which the former probably sold as originals. In this manner, it is not unlikely that Wilkie imbibed a taste for that class of composition, in which he almost immediately became celebrated; but although the style of his pictures resembled that of Teniers, the sentiment of them was of a much more elevated cast. Among his earliest patrons, when he came to London, were the Earl of Mulgrave and Sir George Bennet, who subsequently purchased some of his finest productions. The first picture, which he exhibited at the Royal Academy, was his *Village Politicians*, in 1806; it was received with a burst of applause; and critics, connoisseurs, and academicians, were all loud in praise of it. A writer of the time observed of it, "The interior of a country ale-house, and the general effect of the whole, are in the finest style; and lead us to rejoice at the appearance of so promising an artist, said to be not more than eighteen or nineteen years of age. We do not know him, but sincerely congratulate him on his first essay, which gives every promise of the painter being destined to rank very high in his profession, and that in a very short time." These anticipations were fully realized in the next year, when Wilkie exhibited his *Blind Fiddler*, which at once established the reputation of "this

extraordinary young artist," as he was now called by the artistical critics. In this admirable composition, it is difficult to say which object strikes us most forcibly; the father, with his animated countenance and sportive gestures, calling the attention of his infant, which its mother holds, to the music; the humour of the boy, imitating the fiddler with a poker and bellows; the half-frowning, half-smiling look of the girl behind him; or the inimitable expression of wonder, interest, and pleasure, in the countenances of the two children, who stand gazing upon the fiddler, forgetful of the toys that lie neglected behind them. The sober and natural colouring of this picture was another characteristic, equally novel and meritorious in an artist so young; and showed no less his own taste and judgment than his reliance on that of the public; it being then a prevalent idea among painters, that all pictures for exhibition ought to be coloured above nature, in order to prevent their being either overborne by the works of others or overlooked by the spectators. The next popular picture of Wilkie was his *Village Festival*, a performance made familiar to all of us by the numerous engravings which have been taken from it. This picture has been pronounced deficient in nothing but unity and compression in the composition, and, consequently, is wanting in general compactness and effect. There are, it is true, three distinct groupes, out of which three different pictures would probably have been formed, by Teniers or Ostade; but, in our opinion, this, instead of being a merit in them, would be a defect. It may not be according to the orthodox rules of art, to present to the eye disconnected objects in the same picture; but if these objects all form part of the same subject, as they do in *The Village Festival*, there is no longer

a want of general compactness. It cannot surely be asserted that every figure should be linked one with another; a village festival, represented in one groupe, might be very artistical, but it would be very unnatural. Wilkie, with reference to this picture, is not to be supposed as arranging a scene for a theatre, but as making a representation of nature; and this admitted, we may, if we please, find fault with him for painting such a scene at all, but certainly not for painting it as he found it. The former, few would be inclined to do; for Wilkie has done some things in this picture which have never been excelled, perhaps never equalled. The face of the sot, holding up the bottle—the imploring and totally unshrewlike expression of the countenance of the wife, as she strives to separate her husband from his half-drunken companions—the quiet jollity of the landlord, as he pours out his liquor to his guests,—these are triumphs of art, that have few parallels. We have only further to remark, of this admirable picture, that it displayed a sweetness and purity of colouring far exceeding that of the artist's former pictures.

Wilkie was admitted an associate of the Royal Academy in 1810, and an academician in 1812. The principal pictures which he has exhibited, besides those just mentioned, are: *The Chelsea Pensioners*, *The Rent Day*, *Distraining for Rent*, and *The Penny Wedding*. For *The Chelsea Pensioners* he received one thousand two hundred guineas from the purchaser, and the same sum for the copyright, from Messrs. Moon and Boys, who not only had it engraved, but paid four hundred guineas to an artist to make a copy of the painting.

In 1826, Wilkie left England for Italy, where he passed two years in studying the old masters. He would seem to have given the preference to the Spanish school, if we may judge from his subsequent productions, which partake somewhat of the style of Velasquez, Murillo, and Spagnoletti. This is, at least, apparent in his *Repulse at Saragossa*, and *Guerilla Chief* de-

parting for Battle, compositions so strikingly different from his former ones, that every one was startled; and superficial spectators scarcely knew whether to admire or condemn performances so much at variance with what they had been accustomed to behold from the pencil of Wilkie. It soon became visible, however, that the painter of *The Village Festival*, and *The Chelsea Pensioners*, had, in attempting a new style, displayed new powers; *The Repulse at Saragossa*, and *Guerilla Chief*, were not only rich and powerful in colouring, but bold and spirited in drawing and handling, and executed in every way appropriate to, and illustrative of, the subject. But the great triumph of his genius was his head of John Knox, which at once raised him to the first rank of historical painters; and, for character and expression, may vie with the highest efforts of the most eminent continental artists. We should not omit to mention the portraits of Wilkie, which, though by no means his best performances, bear the stamp of that originality and genius which are so conspicuous in his other pictures. With some remarks made by Mr. Bulwer, in his *England and the English*, upon the merits of this distinguished artist, we shall close our memoir of him, regretting that our efforts to render it more complete have been ineffectual. "More various," says Mr. Bulwer, "more extensive in his grasp, than Hogarth, his genius sweeps from the dignity of history to the verge of caricature itself. What an illimitable space from the dark power of Hogarth to the graceful tenderness of Wilkie! And which can we say, with certainty, is the higher of the two? Can we place even *The Harlot's Progress* beyond *The Distraining for Rent*, or the exquisite beauty of *Duncan Grey*?" And again, "If the drama could obtain a Wilkie, we should hear no more of its decline. He is the exact illustration of the doctrine I have advanced—of the power and dignity of the popular school, in the hands of a master; dignified—for truth never loses a certain majesty—even in her most familiar shapes."

RICHARD BENJAMIN HAYDON.

RICHARD BENJAMIN HAYDON is the son of a bookseller, at Plymouth, where he was born, in January, 1786. His fondness for art is said to have been first excited by a servant's giving him a print to amuse himself with, when a child; from which time, he manifested a decided taste for the art, in which he has since become so eminent. At seven years of age, he was sent to the grammar-school of Plymouth, and afterwards, successively, to those of Honiton and Plympton, where he completed his education, in the same school that Sir Joshua Reynolds had received his. As was the case with Sir Joshua, also, attempts were made to check Haydon's propensity for drawing, his father intending to bring him up to his own business; but this it was found impossible to do. Though he attended to his father's affairs in the day time, he frequently spent half, and sometimes the whole night, in his favourite pursuit. A perusal of Reynolds's Discourses encouraged him to hope that he should attain to eminence in the profession of an artist, which he determined, in spite of all obstacles, to follow.

The opposition of his father, at length, giving way, he was sent to study in London, where he resolved to pass two years in acquiring a knowledge of drawing and anatomy, before he began to paint. His labours were indefatigable; he sometimes never left his room for a fortnight; and his close attention at the Academy induced Fuseli to ask him, one day, "Pray, do you ever dine?" Among those, to whom he was introduced in the metropolis, were Prince Hoare, David Wilkie, and others, to whom his merits soon became conspicuous. In 1809, his picture of Dentatus was exhibited at the Royal Academy, and, in the following year, at the Royal Institution, where it obtained the largest prize. He commenced this work in January, 1808, and had progressed with it considerably, in that year, when he went to see the Elgin marbles, on view of which he became

so convinced of the imperfection of his own work, as it at present stood, that he went home, rubbed out the whole of what he had done, and recommenced on the new principles, which he had learnt from the Elgin sculpture.

"It might be supposed," says one of Haydon's biographers, "that the academicians would have been gratified at the triumph of one who had been initiated into art at the Royal Academy. But such was not the case; they appear to have disliked Haydon at once for the independence of his spirit and his talents, especially for his desire to distinguish himself as a historical painter. He was, in consequence, very unfairly treated, with respect to the picture of Dentatus, and that of Romeo and Juliet; so that, thoroughly disgusted with their conduct, he relinquished his intention of becoming an associate, and determined to have no further connexion with the Academy." In what manner he was ill treated by the Academy is not stated; but the same authority says, that the British Institution withheld from him the prize, to which he had looked as the means of subsistence, because he had refuted Mr. Payne Knight's theories respecting the Elgin marbles. He was at this time engaged on his large picture of Solomon, and, being in want of money to proceed with it, was obliged to sell his books, prints, and even his clothes, to enable him to continue his operations. In this state of deprivation he passed two years, working the whole time at his picture, which he, at length, completed within the time above-mentioned, by working day and night during the last week, an exertion that impaired his sight, and did material injury to his health. On the exhibition of his Solomon, at Spring Gardens, the praises of the artist were resounded in all quarters; the directors of the Institution voted him a present of one hundred guineas, and it was not long before he received intimation that he might become an academician; but this honour he was not now disposed to accept.

In the summer of 1814, he set out, with Wilkie, for Paris, where he continued about two months, the greater part of which he passed in studying at the Louvre. On his return to London, he commenced his great picture of Christ entering Jerusalem; but the failure of his sight, and the want of pecuniary means, again continued to impede the progress of his work. The kindness of friends, and the sale of some small paintings, having relieved him from his embarrassments, he, in 1816, again took up his pen against Mr. Payne Knight, and is said completely to have demolished that gentleman's theories respecting the Elgin marbles. In this controversy, Haydon was gratified to find that the opinion of Canova coincided with his own; and a friendship, between him and the great sculptor, was subsequently contracted. In 1817, Mr. Haydon removed to Lisson Grove, and opened a painting academy, where some of our most rising artists are said to have studied. In 1820, he exhibited his picture of Christ entering Jerusalem, which, both in London, and upon its subsequent exhibition at Edinburgh, drew crowds of admiring visitors, though cavilled at by some of his hostile critics. The Resurrection of Lazarus, which he produced in 1823, was also much admired: it sold for £200; his Christ entering Jerusalem fetched £350.

Haydon is said to be of an enthusiastic character, both as an artist and a man; a consciousness of his own merits has subjected him to the charge of vanity, for which, if he be guilty of it, there is some excuse, considering the comparative neglect with which his works have been treated. "On the merits of Haydon," says a critical authority, "much has been written and more has been said: his friends, and they are many, have not left his fine genius unnoticed, while his un-friends, to use a northern phrase, and they are numerous, have dwelt, more than was courteous, on his defects." His zeal in the cause of art led him to petition the House of Commons for an act, directing

the painting of historical pictures for churches and public buildings; that he was unsuccessful he could scarcely himself have been surprised. As an artist, he deserves to be classed among the most distinguished of the present age; his style is chiefly formed upon that of Raffaele, of whom he is said to be so devoted an admirer, as to have affected the open collar, and square-toed shoes, of that illustrious artist. "The pencil of Haydon," says the writer of a series of papers in *The Athenæum*, under the head of *Living Artists*, "gave early notice of something more than common; indeed, the character of the man may be guessed from his compositions: he desired to be thought daring, and, selecting his subjects from history or from Scripture, showed an inclination to measure himself with the race of giants in art who had preceded him. It would be unjust to say, that his powers were wholly unequal to the task: like the vision in *The Castle of Otranto*, he showed the foot, if he did not show the body of the giant. But it is one thing to grapple with a grand subject, and another thing to master it: those, who examine the works of the painter, will find that he fails, not so much in the conception or the handling as in the propriety of action—in short, that he misses those subordinate, yet necessary delicacies, which contain beauty and character. There are, doubtless, portions of his pictures which justify the praise of those friends who call him a second Raffaele; and he has a glow of colouring, which sometimes equals the finest specimens of his native school of art. But he is often deficient in the dignified gravity—the severe serenity—which Scripture or history requires; he also fails frequently in the action of his figures—they do every thing with all their might, and seem to feel a difficulty in accomplishing a task which should be performed with ease. That his works were worthy of opening the doors of the Academy to Haydon, was the opinion of his friends; and it is but justice to say, that twenty out of the forty are not so good as he."

CHARLES ALFRED STOTHARD.

CHARLES ALFRED STOTHARD, eldest son of Thomas Stothard, Esq., the royal academican, was born in London, on the 5th of July, 1786. He received the first part of his education at the school of a Mr. Dearne, and afterwards became the private pupil of the Rev. Robert Burnside. He first developed his taste for the arts by painting, in a very superior manner, the miniature scenes for his schoolboy model of a theatre. A propensity to the study of history, also marked his early years; and, by turns, poetry, astronomy, chemistry, natural history, Latin, French, Italian, music, and drawing, all engaged his attention. The proficiency which he made in these was the result of his own diligence; and, indeed, his biographer and widow remarks, that, for whatever he acquired during life, he was little indebted to the instruction of others;—such as he was, he made himself.

The subject of our memoir had, at first, expressed a wish to become a portrait painter; but the following circumstance induced him to change his mind. Whilst he was on a visit, one morning, at the house of a friend, who was of that profession, a party happened to call in to look at the picture of a lady of rank, then under the artist's hands. The original was a woman of plain features and vulgar character, and as such she appeared in the picture; an adherence to truth, which the party, to whom the lady was related, took so ill, that they unanimously decried the performance. "Charles," says Mrs. Stothard, "was so disgusted with this scene, that he left the house, with a determination never to become a portrait painter; feeling that he could not submit to give up his own independence and judgment to be the sport of ignorance and vanity."

In 1807, a drawing, which he presented to Mr. Fuseli, procured him admission as a student at Somerset House, where he entered upon a regular course of study from the antique, and soon became distinguished for his

chaste and beautiful style of copying antique sculpture. In the following year, he was admitted a student in the Life Academy; and, about the same time, it is said, he executed several paintings in oil, from sketches made by him on the banks of the Thames, or in the neighbourhood of London. In 1808, he also became a student at the Institution in Pall Mall, where he executed a very successful copy of a lady and child, after Vandyck.

In 1810, he painted a picture of the death of Richard the Second in Pomfret Castle, in which the costume of the period was strictly adhered to, and the portrait of Richard taken from his effigy in Westminster Abbey. It was received with unanimous approbation upon its exhibition at Somerset House, and indicated superior talents, in the artist, for historical painting. This branch of his art, however, he was also induced to forego, in consequence of an attachment he had formed with a Miss Kempe, to whom he was subsequently married. A more lucrative mode of occupation than that of historical portrait painting, had suggested itself to him as far back as the year 1802, when he accompanied his father to Burleigh House, the seat of the Marquess of Exeter. Mr. Stothard, senior, was employed to decorate the staircase of this mansion; and, whilst thus occupied, observed to his son, it would be to his future advantage, to fill up his time, by making drawings from the monuments in the neighbouring churches, as useful authorities for costume. His son followed his advice, and thus received the first bias of his mind towards a subject which he now resolved to make his pursuit. The hint for the design, which he afterwards carried into effect, was first given him by a sight of some very clever unpublished etchings, by the Rev. P. Kerrich, of Cambridge, from monuments in the Dominicans and other churches in Paris. This suggested to him the idea of a work on *The Monumental Effigies of Great Britain*, of which the first number ap-

peared in June, 1811, accompanied by an advertisement, stating that the objects of the undertaking were to afford the historical painter a complete knowledge of the costume adopted in England, from an early period of history to the reign of Henry the Eighth; to illustrate, at the same time, history and biography; and, lastly, to assist the stage in selecting its costume with propriety, for the plays of our great dramatic bard. Such a work was, undoubtedly, a great desideratum; for, whatever information is to be derived from Mr. Gough's writings, in his voluminous publication of the same kind, the delineating part, as Mr. Stothard observes, in an essay found after his death, is so extremely incorrect and full of errors, that, at a future period, when the originals no longer exist, it will be impossible to form any correct idea of what they really were.

"When I first determined upon publishing the work myself," says Mr. Stothard, "I knew I should require a small sum of money exclusively for it to begin with; and, at the time, my purse was on the decline. I might have had what I wanted by applying to my father; but, I know not how it was,—I had a feeling, I could not conquer, of wishing to begin the world without calling upon his assistance. Added to this, I thought my not doing so, as I was the elder, would be a good example to my brothers. I, therefore, applied to a friend, who had plenty of money, and requested him to lend me the sum I wanted. He did so. This was the first time I had ever borrowed money; and I felt uneasy till it was repaid. Accordingly, when I brought out my first number, I laid by every pound note I received, till I found sufficient of them lying together to discharge my debt. I then carried the sum to my friend, and, as soon as I saw it deposited in his pocket, I felt I had regained my independence, and resolved never again to become a borrower."

The first number of Mr. Stothard's work was received with the applause it merited, and obtained for him distinguished reputation, both as an artist and an antiquary. His time was now occupied in making various excursions in search of monumental antiquities; and,

during the summer of 1815, he proceeded as far northward as the Picts' Wall, in order to make drawings for Lyson's *Magna Britannia*. In the same year, he was appointed historical draughtsman to the Society of Antiquaries; and, in 1816, he was deputed by that body to commence his elaborate and faithful drawings from the celebrated tapestry preserved at Bayeux, in France. He left England, for that purpose, in September; and, after having visited Paris, proceeded, upon a tour of investigation, to Chinon, and discovered, in the adjacent abbey of Fontevraud, those interesting effigies of the Plantagenet race, the existence of which, after the Revolution, had become matter of doubt. He found the abbey converted into a prison; and, in a cellar belonging to it, were deposited the effigies of Henry the Second, his queen, Eleanor of Guienne, Richard the First, and Isabella of Angoulême, the queen of John. The chapel, in which these figures were placed, previously to the Revolution, had been destroyed; and, since their removal to the cellar, they were exposed to continual injury from the prisoners, who came there, twice a day, to draw water at the well. From these effigies Mr. Stothard made several accurate and beautiful drawings; and succeeded, after much labour and difficulty, in discovering the painting upon their surface. Whilst upon a visit to the abbey of L'Espar, near Mons, which he found converted into a barn, he discovered, under a quantity of wheat, the effigy of Berengaria, queen of Richard the First. At Mons, he also discovered the beautiful enamelled tablet of Geoffrey Plantagenet, which he considered the earliest specimen of what is termed a sepulchral brass, and of armorial bearings, depicted decidedly as such.

Upon his return to England, he presented, through the medium of Sir George Nayler, the drawings which he had made from the discoveries at Fontevraud, to the Prince Regent, who expressed his desire for their publication, and gave his permission for Mr. Stothard to dedicate to him his *Monumental Effigies*. An application was also made, by Mr. Stothard, to government, suggesting the propriety of their securing, from further destruction, the Fontevraud

effigies, and placing them, with those still preserved, in Westminster Abbey. This was not acceded to, but the suggestion had the good effect of causing these interesting remains to be removed from the cellar into a place of security. In 1817, he made a second, and, in 1818, a third journey to Bayeux, in company with his wife, whom he had married in the February of the latter year. Having finished his series of drawings from the tapestry, he made a tour of investigation through Normandy and Brittany. "The most trivial circumstances," says his wife, "peculiarity of manners, custom, places, and things, he deemed, in a foreign country, fully worthy of his notice; and he constantly averred that he travelled as much to observe mankind as he did to investigate antiquity. Being recommended to an inn, because several of his countrymen were there, 'that,' he replied, 'is the very reason I shall not go to it. I can remark English characters at home, but here I want to know the people.'" Among other discoveries which Mr. Stothard made, during this tour, were the effigies of the Dukes of Brittany, at Ploermel, of Sir Oliver de Clisson and his lady, at Josselin, and several others, in a very mutilated state, at Vannés.

In 1819, he laid before the Society of Antiquaries the complete series of drawings he had made from the tapestry at Bayeux, together with a paper, in which he proved that the tapestry was really a work coeval with the time of the conquest, assigned to it by tradition; and not, as attempted to be proved by the Abbé de la Rue, a work of the time of Henry the First. The paper was printed in the nineteenth volume of *The Archæologia*; and, on the 2nd of July, Mr. Stothard was elected a fellow of the Society of Antiquaries. He, soon after, visited various towns in Norfolk and Suffolk, for the purpose of adding some drawings to his collection of monumental subjects; and, whilst thus engaged, the accidental perusal of a newspaper made him acquainted with the circumstance of the discoveries recently made at the House of Lords, on the walls of the painted chamber. He immediately proceeded to London to copy the paintings on the walls, from which he executed a complete series of

drawings. "Enthusiastic and fearless in his pursuit," says his biographer, "he took his stand upon the highest and most dangerous parts of the scaffold; and there, almost stunned by the incessant noise of the workmen, amidst dust, and every possible annoyance, he actually commenced and finished these beautiful productions of his pencil. On one occasion, his life was so imminently in danger that he narrowly escaped the terrible fate which afterwards befel him." In these drawings he displayed his ingenious recovery of the long lost art of raising gold, as embossed on the surface of the material; a mode which contributes so much to the rich splendour of the old illuminated manuscripts; a discovery which he communicated to his wife. Not long before his death, he was occupied in preparing the materials for a paper concerning the age of these curious paintings, to be laid before the Society of Antiquaries; a portion of it will be found in the biographical account of him by Mrs. Stothard. In September, 1820, he made a journey to the Netherlands; and, on his return, published the ninth number of his *Monumental Effigies*, with splendid vignette illustrations, heraldic and architectural. He prepared the tenth for publication in the beginning of 1821, and also finished a large plate of *The Royal Effigies at Fontevraud*, to be published separately from his great work. He also began a work on seals, and left behind him about thirty unpublished drawings of the scarcest of our regal and baronial ones; particularly an impression of the Conqueror's, which he ingeniously restored, by uniting the broken fragments, preserved, with the charter to the city of London, in the town clerk's office, Guildhall. Another of his undertakings was a work illustrative of the age of Elizabeth; and his drawing of that queen, from her effigy in Westminster Abbey, is considered one of the finest productions of his pencil. On the 16th of May, he left his home for Devonshire, for the purpose of making some drawings for the Rev. D. Lyson's account of that county. He arrived at Beer Ferrers, on Sunday, the 27th; and, after having attended divine service, requested permission of the vicar, the Rev. Henry Hobart, to draw the stained glass in the east window.

It was granted him; and, on the following morning, he ascended a ladder to commence his work, attended by the curate, Mr. Servante. This gentleman left him at half past two o'clock, at which time Mr. Stothard stood about ten feet from the ground, immediately above the tablets containing the creed and commandments, and was tracing the portrait of Sir William Ferrers. He had been invited to dinner by Mr. Hobart, but not appearing at the appointed hour, that gentleman requested a friend, who was about to pass by Beer, to look in at the church and hasten his guest. "He obeyed the request," says his widow; "and, upon entering the church by the little door, near the altar, beheld my husband, my beloved husband, lying extended,—senseless,—dead, at the base of the monument, from which he had received the fatal blow;—every sign of life gone. He was dead, quite dead,—all human aid vain. The ladder remained resting against the window; the step, on which he had stood, being found broken on the floor. From all circumstances, it is supposed that the step must have suddenly given way; that my husband, in the effort to save himself, probably turned round; and, in falling, terrible to relate! struck against the monument with such force that little doubt can be entertained of his having been killed upon the spot." This melancholy event happened only within a month of the accouchement of his wife, who gave birth to a daughter that died on the 2nd of February, 1822.

A more exemplary character in private life has seldom formed the subject of biography; nor does Mr. Stothard appear less amiable in the accounts given of him by friends and acquaintances than in the interesting memoirs of his life, published by his widow. We have only to peruse these memoirs to be convinced of his moral and religious worth; they afford another proof that humility, modesty, and unostentatiousness, may be joined to the most solid ability. The pursuits which, both as an antiquary and artist, have rendered his name so celebrated, he entered upon and persevered in with equal enthusiasm and industry. Whilst he was employed in etching, he generally had by his side a pencil and several slips of paper, upon which he made

notes of anything that occurred to his mind. "At another time," says Mrs. Stothard, "he would place a Latin book upon his table, and study the author whilst actually employed upon some of those very beautiful plates he executed for the tenth number of *The Monumental Effigies*. It was thus that, during the last six months, he studied the German grammar, and had made a considerable progress in the elementary part of that difficult language, without having exclusively devoted a single day to it." It seems that he entertained strong hopes of being able to decypher the hieroglyphic inscriptions at the British Museum; and, according to his biographer, so far succeeded, that he clearly proved he could make out the words king and Ptolemy wherever they occurred. As an artist, he studied chiefly grace and simplicity, firmness and decision. In regard to colour, he was a great advocate for endeavouring to imitate nature; for which purpose he thought not merely a correct eye necessary, but judgment, feeling, and regularity. It was a saying of his that he drew quick, because he drew slow; meaning that he took time before he made a line, and from that attention, never had occasion to alter it.

Some anecdotes, related by Mrs. Stothard, in her interesting volume, must conclude our memoir. Whilst she was at Paris, with her husband, and spending the day with a public librarian of that city, the latter addressed Mr. Stothard with, "You are a Stothard; are you any relation to a great antiquary of that name, who has executed a most beautiful work on the monuments of his own country?" Not immediately replying, "Sir," said Mrs. Stothard, "you should have asked *me* that question, for I am his wife." Upon hearing this, the librarian jumped up, and seized him by the hand, exclaiming, "Is it possible that I have spent the day with you and never heard this? Had you been a Frenchman, it is the first thing you would have told me." On another occasion, his conversation induced a French antiquary to say to his wife, whom he mistook for his sister, "I do not know, Miss, who your brother may be; but he must either be Mr. Stothard, or the angel of the antiquaries."

GEORGE HENRY HARLOW.

WE shall commence our memoir of this eccentric, but gifted artist, in the words of one who was present at his funeral. "I shall never forget what I saw some thirty years ago, when I called and inquired for a worthy friend, long my companion in Canton. I was introduced to a lady, with five very young girls round her knees, and a boy-babe in her arms; she received me in silence and not without tears; the mournings which she wore were for my friend, her husband, who had been dead six months; the infant in her arms, a month old, or scarcely more, was the eminent painter whom we have this day followed to the grave."

He was born in St. James's Street, London, on the 10th of June, 1787, and became the peculiar object of his mother's solicitude. His father, who had been an East India merchant, left ample means behind him for the support of his family; and, on the education of the subject of our memoir, his surviving parent was willing to bestow any expense. Harlow, however, left school at sixteen, that of Westminster being the third and last to which he was sent. He gave early indications of a taste for painting, and was, in consequence, placed under the care of a landscape painter, from Antwerp, named Henry de Cost. In him Harlow soon discovered a conceited and contemptible instructor; and quitting his studio for that of Drummond, the portrait painter, "pursued his art there," says one of his biographers, "with an ardour from which even amusements could not seduce him." He next became the pupil of Sir Thomas Lawrence, to whom he was to pay one hundred guineas yearly; for this he "was to have free access to Sir Thomas's house, at nine o'clock in the morning, with leave to copy his pictures till four o'clock in the afternoon, but to receive no instruction of any kind." It would seem, however, that some alteration had taken place in these terms; for Smith afterwards speaks of "the repeated kindnesses of Sir

Thomas in allowing Harlow to prepare some of his pictures in the dead colouring," &c. We should observe, that before he commenced the profession of an artist on his own account, his friends offered to procure him a writership in India; but his only answer was, "I care not for riches; give me fame and glory."

Harlow soon grew weary of studying, or rather, working, under Lawrence, who, after all, seems to have instructed him no further than how to accomplish the mechanical drudgery of his own pictures. Impatient of this employ, and prompted by an innate vanity, which flattered him into a belief that his genius was not very inferior to that of his master, he was not sorry to find an opportunity of depreciating Sir Thomas's merits. A dog, introduced in the latter's portrait of Mr. Angerstein, and which Harlow had certainly drawn in dead colour, having excited particular approbation, the latter claimed the whole merit of the painting, and, calling upon the Angersteins, personally asserted his right in the matter. "All that Sir Thomas Lawrence did," says one of his biographers, in a case which would have justified strong resentment, was to say to him, "As the animal you claim is among the best things I ever painted, of course you have no need of farther instructions from me: you must leave my house immediately." Harlow did so, and revenged himself by going down to the Queen's Head, at Epsom, where he painted a sign-board, in caricature of Lawrence's style, and wrote underneath, "T. L. Greek Street, Soho." Sir Thomas meeting him, soon after, is said to have addressed him with, "I have seen your additional act of perfidy, at Epsom; and if you were not a scoundrel, I would kick you from one end of the street to the other." Harlow moved out of his reach, replying, "There is some privilege in being a scoundrel, for the street is very long." In this story, Allan Cunningham remarks, there must be some error, either in the facts or their date, but gives no other reason

for such a supposition than the youth of Harlow, and the cautious and guarded temper of Lawrence.

Harlow now determined to be his own instructor for the future, from a conviction that genius lost its originality by submitting to the dictation of others. His quarrel with Lawrence did not prevent him from offering himself as a candidate for the rank of associate in the Royal Academy, but, to his mortification, only one vote was given in his favour. This was understood to come from Fuseli; who, when remonstrated with on the subject by his brother academicians, said, "he voted for the talent, and not for the man."

The earliest works of the subject of our memoir, did not excite much attention; they were historical compositions: Bolingbroke's Entry into London, and the Quarrel between Queen Elizabeth and the Earl of Essex. The first picture which he exhibited was a portrait of his mother; but he can scarcely be said to have attracted public notice before the exhibition of his Hubert and Prince Arthur, a composition painted for Mr. Leader, at the price of one hundred guineas. The force of character, however, remarks Allan Cunningham, had more influence with the public than with the proprietor, who liked this historical effort so little, that he had it exchanged for portraits of his daughters. Harlow's next celebrated production was the Trial of Queen Katherine, in which Mrs. Siddons, and others of the Kemble family are introduced. The popularity of this picture has been much increased by the numerous copies of the well-known engraving which has been taken from it; and some particular account of the painting may not, therefore, be uninteresting. Whilst it was in progress, the artist was frequently visited by Fuseli, at that time sitting for his portrait to Harlow. On first seeing the picture in dead colouring, the former expressed his approbation of the general arrangement, but noticed, as a great defect, in a composition of more than twenty figures, that not one leg or foot was shewn. "Now, if you do not know how to draw legs and feet," he is related to have said to Harlow, "I will show you;" and at the same time drew two on the wainscot of the room. Harlow, in consequence of these ob-

servations, changed the whole arrangement in the foreground; and he afterwards, at the suggestion of the same artist, introduced the two boys who are taking up the cushion; the one who shews his back being, according to Knowles, altogether due to Fuseli.

Besides the portrait of Fuseli, which is considered one of the most perfect resemblances ever painted, Harlow took excellent likenesses of Northcote and Nollekens. A fine engraving of the former has been made by Lewis; the latter is in the possession of the Duke of St. Alban's. These and the other performances which we have mentioned, of our artist, had already procured him no ordinary reputation; and feeling conscious that he only wanted to attain the art of drawing the human figure with purity and precision, to enable him to take his place in the first rank of his profession, he resolved on proceeding to Italy, with this view. He left England in June, 1818; and after his arrival at Rome, made such rapid improvement in drawing, as to promise the most splendid results. One of his performances was a copy of the Transfiguration, completed in eighteen days; on beholding which, Canova exclaimed, "This, sir, seems rather the work of eighteen weeks!" "The next," he says, in a letter, which, as it is no less characteristic of the man than descriptive of his proceedings at Rome, we shall quote at some length, "was a composition of my own, of fifteen figures, which created no small sensation here. Canova requested to have the picture at his house for a few days, which was accordingly sent; and, on the 10th of November, upwards of five hundred persons saw it. It was then removed to the Academy of St. Luke, and publicly exhibited. They unanimously elected me an academician, and I have received the diploma. There are many things which have made this election very honourable to me, of which you shall hear in England. You must understand, that there are two degrees in our Academy, one of merit, the other of honour; mine is of merit, being one of the body of the Academy. The same night of my election, the King of Naples received his honorary degree (being then in Rome, on a visit to the pope), in common with all the

other sovereigns of Europe ; and I am happy to find the Duke of Wellington is one also. West, Fuseli, Lawrence, Flaxman, and myself, are the only British artists belonging to St. Luke's, as academicians. This institution is upwards of three hundred years' standing. Raffaele, the Carraccis, Poussin, Guido, Titian, and every great master that we esteem, were members. I had the high gratification to see my name enrolled in the list of these illustrious characters. Now, my dear friend, as this fortunate affair has taken place, I should wish it added to the print of Katherine's Trial. You would, perhaps, have the kindness to call on Mr. Cribb, the publisher, in Tavistock Street, Covent Garden, and have it worded thus: 'Member of the Academy of St. Luke, at Rome.' " He then gives an account of his visit to Naples, and concludes his letter thus: "I am to be presented to the pope either on the second or third of next month. Cardinal Gonsalvi will let me know when the day is fixed, and I leave Rome directly after; perhaps the next day: a day that I most sincerely dread; for I have become so attached to the place and the people, that I expect a great struggle with myself. I should be the most ungrateful of human beings, if I did not acknowledge the endless favours they have bestowed on me. It is the place, of all others, for an artist, as he is sure to be highly appreciated if he has any talent; and I shall speak of the country, to the end of my days, with the most fervent admiration."

Full of hope and enthusiasm, Harlow left Rome the latter end of 1818, and passing through Florence, was there also made a member of the Academy. He arrived in London in January, 1819, and took a house in Dean Street, Soho; but had scarcely set up his easel, before he was attacked with the mumps, which carried him off on the 4th of February, in the thirty-second year of his age.

Such was the end of a man who, according to Lawrence, was "the most promising of all our painters;" and to whom none can deny the possession of very superior powers. Allan Cunningham remarks, that "he discovered, after all, no new way of wakening our emotions; and followed the beaten track in which others trod:" but higher

authorities do not justify this opinion; and, indeed, to waken our emotions at all is no mean merit for a painter, and one to which the manner of doing it is, undoubtedly, subordinate. Add to this, that Harlow handled his subjects with extraordinary taste and grace, and was eminently skilful in colour and human character, and he cannot but be assigned an elevated rank in his profession.

His private character seems too much a matter of apology with his different biographers, to be viewed in a very favourable light; a natural generosity, and laudable ambition to excel in his profession, are the extent of praise that can be allowed him: vanity and foppery, to say nothing of his extravagance and occasional inebriety, formed too great a portion of his other characteristics. He dressed, according to Smith, so ridiculously foppish, that he was often the laughing-stock of his brother artists; and, when excited by wine, was so gross in his conversation, that he was seldom invited a second time to the same table. We shall add an anecdote of Harlow, which, whilst it exposes his vanity, will enable us to conclude our memoir of him with an honourable testimony to his merits as an artist. "It is extraordinary that Fuseli," he said to Mr. Knowles, one day, "who is so fine a scholar, should suffer engravers to place translations under plates taken from the classical subjects painted by him." He then instanced the print taken from Fuseli's picture of The Death of Cædipus, remarking, that he was himself educated a scholar, having been at Westminster School, and therefore wished to see the subjects given in their original languages. Fuseli, having been told this by Knowles, determined, at his next sitting to Harlow, to put his knowledge of Greek, which he much suspected, to the test. Accordingly, after he had sat the usual time, he asked for a piece of chalk, with which he wrote, on the wainscot, the Greek lines in the print alluded to, and desired Harlow to read them. Fuseli, seeing his evident inability, then coolly said to him: "On our way hither, Knowles told me you had said that I ought not to permit engravers to put translations under the prints taken from me; and that you

had instanced the *Œdipus*. Now, this is the Greek quotation, whence the subject is taken, and I find you cannot read a letter of it. Let me give you this advice;—undoubtedly, you are a good portrait painter; and, I think, in

small pictures, such as you are painting of me, stand unrivalled. This is sufficient merit; do not, then, pretend to be that which you are not, and probably, from your avocations, never can be,—a scholar."

WILLIAM ETTY.

THIS eminent artist was born at York, of parents more respectable than wealthy, on the 10th of March, 1787. At an early age, he was bound apprentice to a printer, at Hull; but it is no wonder that the labours of a compositor should soon grow irksome to one who, before he was able to walk, had developed a taste for art, by scrawling designs in chalk, over the floors, tables, and walls of his home. "From that time to this," he says, in a brief autobiographic sketch, "drawing and using colours was a ruling and even unconquerable passion; for though, during the severe labours of the printing business, my darling pursuits could seldom be followed, yet I found means to keep alive the spark that was smouldering in my bosom, and only wanting in a favourable opportunity to fan itself, and wrap in its flame my whole soul; for 'I had heard of'—painters, and 'I longed to follow to the field some' noble one:—feeling thus, my bond soon became tedious, at last irksome, to the greatest degree, and, like the captive, I counted, over and over again, the years, the months, the weeks, the days, I yet had to serve ere I could pronounce the happy words, 'I am free.'"

Galling as was the chain, however, he disdained to relieve himself from its weight in any dishonourable manner, and with aspirings after art so intense as the above declaration show his own to have been, it is much to his honour that he served faithfully every day of the seven years, and quitted the place of his servitude with the approbation and esteem of his master. Shortly after the expiration of his apprenticeship, he came to London, by the desire of some relatives, who kindly expressed their willingness to forward his intention,

which he now determined, if possible, to carry into effect, of becoming an artist by profession. After some probationary studies, he was admitted a student of the Royal Academy, being introduced to Fuseli by Opie, to both of whom he expresses himself much indebted for the kind and friendly manner with which they encouraged his early efforts. The first object of his ambition being now accomplished, he began, in the summer of 1806, to study with indefatigable zeal; doing so, as he says, with the more ardour, because he felt that he had lost seven precious years of his life, and that he was not starting fairly against others who, never having lost time in that way, had a great advantage over him. His exertions were not in vain, and he had, ultimately, reason to be glad of the additional stimulus they had thus received. He completed his studies in England, under Lawrence, to whom he was introduced by Fuseli, and was fortunate enough to obtain the friendship as well as the instruction of that celebrated painter, in whose studio he remained for about a twelvemonth. In the summer of 1822, he paid a visit to Italy; and, after passing some time at Rome, Naples, &c., fixed himself at Venice, where, to use his own words, he studied for a year, with zeal and assiduity, the master-keys of colour found in Titian, Paul Veronese, Tintoretto, Bassano, &c. &c. He returned, through Florence and Verona, to Paris, and from thence to London, where he arrived after an absence altogether of about two years.

The first picture which he painted after his return to England, was *Pandora* formed by *Vulcan*, and crowned by the *Seasons*. It was begun and finished in six weeks, and being sent

to the exhibition, in 1824, obtained merited applause, and procured the artist's election as an associate, in the above year. His late master, now Sir Thomas Lawrence, was much struck with the performance, and by purchasing it, enhanced the value of his own collection, and paid a gratifying tribute to the talent of his pupil. His next important work was also purchased by a distinguished artist; this was his picture of *The Combat:—Woman interceding for the Vanquished*; which was exhibited in 1825, and, soon after, became the property of Mr. Martin. In 1828, he was elected a royal academician, and was, we believe, the last who had the honour to have his diploma signed by "the august and splendid monarch, George the Fourth," as Mr. Etty characterizes that illustrious patron of the fine arts.

Among the principal pictures which Mr. Etty has painted, besides those already mentioned, are three pictures illustrative of the story of Judith, which, together with two other of his large works, have been purchased by the Scottish Academy; *A Bevy of Fair Women*, from Milton, purchased by the late Marquess of Stafford; *The Judgment of Paris*, a commission from Lord Darnley; *The Parting of Hero and Leander*; *The Death of Hero and Leander*; *Youth at the Helm*, and *Pleasure at the Prow*, an allegory from Gray, painted for the present liberal patron of the English school, Robert Vernon, Esq.; *The Destruction of the Temple of Vice*, for Henry Payne, Esq. Leicester; *Venus making love*, for Mr. Strutt, of Derby; and *Cleopatra*, an early picture, painted for one of the artists' earliest patrons, Sir Francis Freeling.

In person, Mr. Etty is stout, and about the middle size; his countenance bespeaks an ingenuous and intelligent mind, and an open and benevolent heart. He is devoted to his profession, and pursues it with a steady ardour and an enthusiasm worthy of his earliest aspirations. He wears his honours modestly and gracefully, and the student, who is fortunate enough to take a lesson from him, receives from Etty rather the advice of a friend than

the dictum of an instructor. He has a great veneration for antiquities, and "would as soon think," to use the words of a writer in Arnold's *Library of the Fine Arts*, "of beheading a king, as of demolishing an antique tower." His language, when occasion demands, is forcible and eloquent; his imagination is glowing and vivid, yet he thinks deeply before he paints. His disposition combines the humourist and the philosopher: "he is a social being," says the authority just mentioned, "if ever there was one; he has a fund of quiet enjoyment, which is never hysterically delighted or rhapsodically jocose; he moves on within the smiling precincts of his natural mind with the steady step of a philosopher, yet, with the tenderness of a man of feeling, stoops to observe the graceful flowerets which are sure to bloom in regions of peace and beauty."

His merits, as an artist, have been thus touched upon by the same authority:—"His style is one of exquisite subtlety and delicacy, being a successful effort to graft the beauties of the Italian on the stamina of the English school; he has endeavoured, whilst emulating the excellences of the Venetian style, to divest it of the anachronisms and laxities which disgraced it, and to perpetuate the magic of its sun-lit colour, allied with a purer style of drawing. His deep devotion to the beauties of nature, and accurate observation of the human form in all its varieties, have enabled him to imitate the delicacies of form and colour, which blend into one harmonious whole; and without being decidedly classical, he has, whilst indulging in the ample graces of Rubens, kept a retentive eye on the purer models of antiquity, forming a style of peculiar charm—stately and impressive in his larger works, bland and luxurious in his cabinet pictures. He is alike the chosen Apelles of Mars and Venus, and whether the dread moment of a chieftain's death by a female hand, or the blandishment of love, be the theme, the most likely pencil to unite these conflicting qualities is that of William Etty."

GEORGE FENNEL ROBSON.

GEORGE FENNEL ROBSON, the son of a wine-merchant, was born at Durham, about the year 1788. Before he could speak, he imitated by lines, and, as soon as his hands could grasp a pencil, it became his favourite, and almost his only, toy. In his fourth year, he attempted to draw natural objects; on one occasion, whilst out walking with his mother, he stopped to observe a crow pecking at some carrion, and, on his arrival at home, he drew on a slate, with surprising accuracy, the bird, as he had seen it, in its action of pecking. At seven years old he was sent to school, at Scorton, in Yorkshire, where his fondness for drawing so much increased, that, instead of joining his schoolfellows in their sports, he used to seek out some sequestered spot, and there employ himself with his pencil. On his return to Durham, his father tried to wean him from his favourite pursuit, thinking that the profession of an artist would only lead to poverty and wretchedness. Young Robson, however, was not to be checked; although he was denied all encouragement, at home, he still went to nature for consolation and instruction, and, "at length," says a writer in *Lo Studio*, "began to find means of obtaining information little suspected by his family. The picturesque scenery of Durham, and its neighbourhood, attracted artists of eminence to the city; and so surely as one began his sketching excursions, he found himself attended by a ruddy, rosy-faced boy, who hung upon his path, and watched his footsteps. He had not made much progress in his work, before the same boy was creeping up to his side, and, with an expression of intense interest in his countenance, endeavouring to obtain a sight of the pencil's magical creation. There was a simplicity and ingenuousness in all this that never failed of attracting attention. By degrees, the boy was encouraged to shew his own attempts to these mighty magicians; and their decision was listened to with fear and trembling—to him it

was the voice of fate." The judgment, however, which was pronounced upon these boyish efforts encouraged him to proceed; and his parents, at length, allowing him to follow the bent of his inclination, applied to Mr. Harle, the drawing-master, of Durham; but this gentleman frankly declared, he could not attempt to give him lessons, as the boy knew already more of art than he did himself. In his seventeenth year, he received an offer, from a relation, to provide him a situation in a public office; but his parents in vain urged him to accept it; he decided in favour of the art he loved; and, with £5 in his pocket, left his father's house, to try his fortune in London. Here he was introduced, by a friend and fellow-townsmen, to Mr. Cribb, the carver and gilder, in Holborn, in the windows of whose shop his drawings were exposed for sale. In less than a twelvemonth, he was enabled, out of the profits, to repay his father the £5 he had received from him; though it was only by the most scrupulous attention to economy, that he found his earnings sufficient for his maintenance.

But though Robson was thus partially successful, what he saw of art, in London, made him feel his own inefficiency in a very painful degree. The first exhibition of water-colour paintings had just taken place, and the perfection which he there saw displayed almost annihilated all his hopes of success. In this state of mind, he paid a visit to a relation in the country, who, either from ignorance or design, spoke so contemptuously of his efforts, that he returned to the metropolis in a more depressed state than that in which he had left it. His health and spirits were so much affected, that his friends scarcely knew him; and it required their utmost exertions to rally him. With a return of spirits came a renewal of exertion; and on announcing his intention of publishing a view of his native city, he was encouraged by a large list of subscribers. The profits of this publication enabled him

to put in practice a design, which he had for some time contemplated, of visiting the highlands of Scotland. His enthusiasm, on first finding himself among the mountains of this country, was displayed in a remarkable manner. The guides, says his biographer, still remember the antics he performed, the morning he walked out to the banks of Loch Katrine. He threw his hat into the air, and his sketching-stool after it, and his sketch-book after that;—"he could not tell the raptures that he felt,—he danced for joy." Dressing himself like a shepherd, with Scott's poems in his pocket, and his wallet at his back, he passed a year in this part of Scotland, roaming over the mountains, in search of the picturesque, in all seasons, and at all hours. Some of his excursions were not unattended with danger; on one occasion, a stranger, whom he afterwards ascertained to be a maniac, spoke to him of a very splendid effect he had just beheld, and offered to lead him to the spot where it was to be seen. Robson allowed himself to be conducted to the edge of a precipice, and, at his guide's request, descended to a projecting stone, whence he looked down upon a gulf, into which the waters were dashing through a chasm of the rock. He was so absorbed, for the moment, in contemplating the grandeur of the scene, that he did not perceive that his guide, who had lent him his hand as he descended, had now withdrawn it, and left him in a situation from which it was impossible, without aid, to extricate himself. Upon his calling out, however, the man returned, and seizing him, wildly, by the coat, dragged him from his dangerous position, and then ran, laughing, down the mountain. An anecdote, of a different nature, will illustrate the peculiar humour of Robson's character. Being mistaken, by some travellers, for the servant of the inn, at Loch Katrine, he offered also to be their guide, and at the conclusion of the excursion, made his bow, and asked his fee. One of them, who had seen through his disguise by his conversation, answered by presenting his card, saying, he must defer payment till they met in London.

Mr. Robson returned to the metropolis, much improved as an artist, and

was soon known to the public by his masterly delineations of highland scenery. After some subsequent visits to Scotland, he published his *Outlines of the Grampian Mountains*, which obtained for him both fame and profit. He now began to rank among the most rising painters of the day, and had the gratification of finding himself encouraged and assisted in his career by Sir Thomas Lawrence, to whom he had been introduced on his first coming to London. In 1813, he contributed some pictures at the ninth annual exhibition of the Society of Painters in Water Colours; and, in the following year, he was elected a member of that body.

As the establishment of this society forms an important era in the history of art, it will not be out of place to give a slight account of it; for although Mr. Robson had no share in the institution of the original society, the preservation of it, in its present form, is mainly owing to his exertions. The scheme originated, in 1805, with Messrs. Hills, Pyne, Shelley, Wells, Cristall, and others, to the number of sixteen altogether, by whom an exhibition was opened at Treshaw's rooms, in Lower Brook Street. They afterwards removed, successively, to Bow Street, and Spring Gardens, where the subject of our memoir first became an exhibitor, under a new society, formed out of the relics of the parent one, which had been dissolved, in 1813, in consequence of the want of sufficient patronage. Works in oil, as well as in water-colours, were now admitted; but upon the removal of the exhibition to the Egyptian Hall, Piccadilly, the latter were wisely excluded. The Society now found that, without some permanent gallery, their former popularity was not likely to be regained; and at once to secure their interests, in this respect, Mr. Robson came to the spirited resolution of taking the rooms, in Pall Mall East, on his own responsibility. Having thus given a national importance to the institution, he personally exerted himself in its behalf, in a manner highly honourable to him as an artist and a man. We cannot do better than quote the words of one of his friends, in a letter, describing this period of his life. "The grand aim of his life," says this cor-

respondent, "for many years, was to ensure the success of the Society; day and night it was always in his thoughts; the whole strength of his mind and body were directed to this one object. His evenings were devoted to visiting the members, exhorting, encouraging, and, in many cases, at his own risk, commissioning them to execute pictures for the benefit of the exhibition. I could tell a thousand instances of his extraordinary zeal, from my own personal knowledge. I remember his making himself ill by sitting for a particular character to one of the members, because he thought he could supply the required expression better than an ordinary model. No one can conceive, but those who witnessed it, how much his example and his activity tended to keep up the members to the requisite pitch of exertion."

In the meantime, he continued to make his annual excursion to the highlands, in the course of which he is said to have visited every lake, vale, and mountain, through the whole extent of the Grampians. During these solitary wanderings, he met with many romantic adventures. One evening, finding it too late to reach an inn before night, without leaving the picture upon which he was engaged incomplete, he asked for shelter in a solitary hovel, near the spot. Its only inmate was an old woman, who apologized for having no straw to make him a comfortable bed, but promised to cut him some fresh grass to lie upon. Robson thanked her, and, after having finished his drawing, took up his habitation in the hovel for the night. At another time, he found himself benighted, and obliged to cross a river, without any certainty that he was at the fording-place, led only by the sound of a horse, or some animal that preceded him. On one occasion, he was lost in a fog, and, whilst thus situated, was startled by human, but unintelligible, sounds, and afterwards by the approach of faces, all equally wild and savage. They spoke Gaelic, and were unable to comprehend a word which he addressed to them, but, seizing him by the arms, dragged him through the mist to their habitation. Here they fed him with milk out of an immense

bowl, which he was unable to lift to his mouth; and, after the weather had cleared up, guided him, in safety, to the track in which they had found him. One day, whilst drawing in the neighbourhood of Loch Katrine, a figure started up before him, which he, at once, recognised to be that of John Kemble. The actor, after having introduced himself, and invited the artist to dinner, said, with rather a theatrical air, "I suppose, sir, you know who I am?" Robson replied, in the same tone—

"Thou hast a grim appearance, and thy face
Bears a command in't—

Thou canst be no other than John Philip Kemble!" He was indebted to a similar rencontre for the friendship of the Duke of Atholl. He was sketching in the neighbourhood of Blair-Atholl, dressed in his shepherd's costume, when the duke first discovered him, and insisted on his coming to dine with him. Robson pleaded the singularity of his costume, as an excuse for declining the invitation; but his grace would take none, and the artist was obliged to accompany him to his house. "There was a simple dignity about him," says his biographer, "which nothing could degrade; the surprise his dinner-dress occasioned was soon changed into respect for his talents and character; and the lasting friendship of the Duke of Atholl, and his family, was the result of this adventure." It was in the highlands, also, that he first met with his friend Mr. Alnutt, whose assistance he received, when he most stood in need of it, and whose house, at Clapham, he frequently made his home.

Robson's professional excursions were not confined to Scotland; he made many sketches among the lakes of Cumberland and Westmoreland, and the mountains of North Wales; and crossed over to Ireland, for the purpose of painting the lake of Killarney. After he had published his series of the Grampian mountains, he brought out his views of the English cathedral towns, which was followed by all the chieftains in the Isle of Wight, &c. &c. In 1814, he went to see the collection of pictures at the Louvre; but his views and feelings were all too de-

cidedly English, to allow him to stay long at Paris. In 1826, he was employed to superintend the drawings made for Mrs. Haldimand's celebrated Album; a task which he performed gratuitously, and with satisfaction to all parties. He also turned collector on his own account, and became a dealer in the works of others, in such a manner as to do much good to the profession, without injuring himself.

Latterly, the state of Mr. Robson's sight has prevented him from using his pencil as frequently as formerly; but he has the satisfaction of having secured, by his own industry, a sufficient independence for the future; and by the noble simplicity and integrity of his character, the esteem of many of the most distinguished persons in this country, for rank, station, and intelligence. His intercourse with society has not deprived him of his native simplicity of character and demeanour; and his hand and heart have lost nothing of that fervour, or readiness in the cause of art, which has hitherto distinguished him on all occasions. "With what delight," says the correspondent whom we have before quoted, "would he often tell me of his success in having directed the attention of some patron of art to a picture, the merit of which might otherwise have been overlooked! I could name many of our friends, who are fully sensible of their obligations to Robson, for the anxious endeavours he was constantly making to advance their interests and their reputation. Once, he set off, on the last day of the exhibition, to his friend, the late Bishop of Durham, to induce him to purchase a picture, that seemed likely to go back to the artist, unsold; and he returned, in triumph, with the money in his hand. Never shall I forget the joy with which he came to tell me of the successful termination of the arrangements which secured to Lough, the sculptor, the monument of Bishop Middleton. He thought highly of Lough's genius, and he was greatly instrumental in enabling this meritorious sculptor to surmount the impediments that stood in the way of his success. Lending, or advancing money, giving commissions to assist his brother artists, buying frames, to lend for pictures that he feared might be injured

in their effect by being inadequately framed,—these were actions he was constantly performing, when he thought the painter's talents deserved, or his deficiency of means required, such assistance."

Indeed, in all respects, the character of Mr. Robson stands honourably prominent: his modesty, generosity, conscientiousness, and independence, form, perhaps, its most conspicuous features. In his rooms are to be seen more pictures of other artists than those from his own pencil; and the former he never failed to recommend, in preference to the latter. Though very fond of theatres, and intimate with several actors, he will never, it is said, accept of an order for admission; saying, it is his duty, as one of the public, to pay for his entertainment, or how could the theatre be supported, which produced so much gratification to the admirers of the drama? In the same feeling, since the building of Waterloo Bridge, he will not cross the river by any other road; considering it a pleasure to him to pay his share to what he considered a great public good. The following anecdote is a striking proof of his independence and moral courage. Hearing that a nobleman, well known as an enemy to political reform, had proposed himself a member of the Artist's and Amateur's Conversatione, he wrote to his lordship to say it was his intention to black-ball him, and to use all the influence he possessed to prevent his election; stating as his reason for this opposition, that as he considered the noble lord had misrepresented a certain respectable class of his majesty's subjects, in a speech on the reform question, he (Robson) had no security that the artists might not share the same fate. The nobleman, however, was elected; but so far from feeling offended with Robson, held out his hand to him, at the first meeting of the Society, in token of the respect he entertained for his open and independent conduct. As an artist, he must ever be considered as one of the most distinguished among our water-colour painters; in proof of which we have only to mention his sublime picture of Solitude, his Pont Aberglaslynn, Llyn Idwal, and View from Westminster Bridge. His style

has no peculiarities; his pictures are too faithful resemblances of nature to indicate the hand of a mannerist. If they convey anything to the spectator

besides the impress of nature, it is the calm and tranquil character of the artist's mind, which may be said to be stamped upon almost all his works.

JOHN MARTIN.

JOHN MARTIN was born at Haydon-bridge, on the Tyne, about six miles from Hexham, in Northumberland, in July, 1789. Some drawings by his brother first inspired him with a love of art; and the superior manner in which he copied them evinced a decided genius, as well as inclination, for the pursuit. After struggling with various difficulties, he came to London, and soon found patrons, among whom were the Earl of Warwick and the Princess Charlotte. The first work which he exhibited with complete success, was his *Sadak in search of the Waters of Oblivion*, which was followed by *Adam and Eve in Paradise*, *Joshua commanding the Sun to stand still*, *The Destruction of Babylon*, *Belshazzar's Feast*, and *The Destruction of Herculaneum*. The two last were exhibited at Bullock's Museum, where, it is said, they were visited by at least fifty thousand spectators. One of his most recent productions is *Sardanapalus, or the Fall of Nineveh*; of which, together with all his other pictures, he has himself made engravings. Those of his *Belshazzar*, *Joshua*, and the *Deluge*, have been presented, by the French Academy, to the King of France, who ordered a medal to be struck, and sent to Mr. Martin, in token of his esteem.

The genius of Martin, whose celebrity, we should observe, was predicted by the late Benjamin West, has no affinity with that of his contemporaries, or of his predecessors; he stands alone, and, consequently, unrivalled. But, although he has no competitors in the sublime path he has struck out for himself, he has not pursued it without obstacle. Impediments have been thrown in the way of his fame, by those who should have been the first to advance it; and it has been left to a foreign country to do

him that justice which has been refused in his own.

The want of that nominal distinction in the subject of our memoir, which is conferred by the initials of R. A., suggests two queries:—Is the Royal Academy blind to the genius of such an artist as Mr. Martin? or does it hold merit alone an insufficient qualification. We cannot so far impugn its judgment as to suspect the first to be the case, nor are we justified in suggesting a reflection upon the character of Mr. Martin, by surmising the last; for with what but character can the objection lie, if merit be acknowledged? We can, then, but come to the humiliating conclusion, that among the members, eminent as they are, of the only influential institution which our country possesses for the encouragement of art, something like jealousy exists.

The great merit of this highly gifted painter consists in the perfect originality of his conceptions; hence the unfairness of that comparison between him and other artists, as a test of genius, which has been instituted by those who have been desirous of depreciating his abilities. The very grandeur of his ideas disqualifies him for a minute attention to the details of art; and thus, even the human figure, which has been usually invested with the highest importance, becomes a subordinate consideration amid the architectural sublimity of his scenes. Nor is he, in this respect, without the sanction of high authority. Claude adopts a similar mode in his landscapes; yet no one has been so absurd as to compare that artist with Raffaele or Titian, or condemn him for the absence of qualities which he did not aim at possessing.

Martin's pictures do not display the mechanism of art; they are creations of the mind, to which they appeal rather than the eye, and that less

through the medium of the judgment than the imagination. It is the conception which we are struck with, not the execution; though the latter, if examined, will be found to have attributes of its own, not less peculiar or magnificent than the former. "His pictures," says a critic, "are never deceptions; they are representations—sometimes mere indications—of things; a dot sometimes stands for a man, and a square patch will indicate a city." The boldness of his handling is occasionally impaired by the frequent minuteness of his objects; but when his subject permits free scope of hand, he wields his pencil with a might and majesty that manifests the most perfect and unbounded dominion over his canvass. It is in the vast, the obscure, the terrific, the supernatural, that he chiefly excels; his pictures, if we may use so seemingly paradoxical an expression, are as indescribable as his ideas, of which the former are the identical transcript. For instance, he depicts space as he thinks of it—words could not have described it as it existed in his mind, and words equally fail in describing it as it appears on his canvass. In our opinion, no higher praise can be awarded to him than this; for to communicate to others that indefinable notion which we have of things, requires, beyond all question, superior powers of mind to those which are employed in describing only the objects of our senses or affections. His failure in drawing has been attributed to the fact of his never having studied from the living model, nor, it is said, ever having copied a picture of any other master. If, however, he be deficient in the figurative department of his art, he is unequalled

in the perspective; and, in the landscape part of his compositions, his colouring may vie with that of Turner. We shall conclude our observations on the genius of this sublime painter, with a quotation from Mr. Lytton Bulwer, who, in speaking of the British artists, thus characterizes Martin. "Vastness is his sphere—yet he has not lost or circumfused his genius in its space; he has chained, and wielded, and measured it, at his will; he has transfused its character into narrow limits; he has compassed the infinite itself, with mathematical precision. He is not, it is true, a Raffaele, delineating and varying human passion or arresting the sympathy of passion itself in a profound and sacred calm; he is not a Michael Angelo, the creator of gigantic and preternatural powers—the Titans of the ideal heaven. But he is more original, more self-dependent, than either; they perfected the style of others; they perfected others: Martin has borrowed from none. Alone, and guideless, he has penetrated the remotest caverns of the past, and gazed on the primæval shapes of the gone world. Look at his Deluge—it is the most simple of his works,—it is, perhaps, also the most awful. Poussin had represented before him the dreary waste of inundation; but not the inundation of a world. With an imagination that pierces from effects to their ghastly and sublime agency, Martin gives, in the same picture, a possible solution to the phenomenon he records; and in the gloomy and perturbed heaven you see the conjunction of the sun, the moon, and a comet! I consider this the most magnificent alliance of philosophy and art of which the history of painting can boast."

CLARKSON STANFIELD.

CLARKSON STANFIELD was born about the year 1790, and is said to have passed the early part of his life at sea, and to be now a lieutenant in the navy. That he has seen much of the ocean, the excellence of his marine paintings attest, and shew that he must have been artistically inclined

from his boyhood. It was in the character of a scene painter that he first attracted general attention; and those who followed him from the theatre to the exhibition-room, were hardly prepared to find him occupying the same high station in the latter, as he had maintained in the former. No one, if

we except Roberts, and him only in the architectural department of his art, has appeared since Loutherbouurg, worthy of being compared with Stanfield in pictorial creations for the stage. His dioramic efforts have never been surpassed; and it is to be regretted that such magnificent triumphs of art as the Passes of the Alps, and other facsimiles of nature, which all who have visited the theatres within these few years must recollect, should be destined to such an ephemeral existence as the time devoted to the run of a pantomime. Of the few drop-scenes he has painted, that at the Queen's (formerly the Regency) Theatre, in Tottenham Street, is considered the best; the effect is clear and brilliant, the colouring rich and harmonious, and the whole composition is superior to his drop-scene at Drury Lane.

As an exhibition painter, Stanfield first began to be known about 1823, when he became one of the members of the Society of British Artists. He exhibited at the rooms belonging to this Society for some years afterwards, but at length withdrew his pictures, and contributed only to the Royal Academy and the British Institution. His motives for this step are arraigned by a writer in *Arnold's Magazine*, who observes that, as it was through the medium of the first-mentioned society Stanfield first acquired his popularity, it was hardly fair that he should spurn his parent institution to become a member of another, merely for the sake of being an A. R. A. In the absence, however, of any explanation on the part of Mr. Stanfield, it is but just to observe, that it by no means follows he should have left the Society of British Artists for the purpose of becoming A. R. A., from the mere fact of his having obtained that honour.

When Stanfield first appeared as a marine painter, he had to contend with few, but formidable rivals; Turner, Callcott, and Bonington. He entered the field, in 1826, with his *Market*

Boats on the Scheldt, a work remarkable for its picturesque grouping, characteristic figures, and accurate representation of nature in the whole, but particularly in the stillness of the water. Much and deservedly, however, as it was admired, it may be said to have been eclipsed by his exhibition, in the following year, of the *Wreckers off Fort Rouge, Calais*; a work which, to use the words of a critic, "he himself has never since surpassed, for truth to nature, terrific grandeur of effect, and masterly execution." His next important work was exhibited at the Society of British Artists, in 1829; it was a large picture of *Eastlake Park*, the seat of George Watson Taylor, Esq., handled and coloured in a very masterly style, and exhibiting effects no less original than beautiful in the foreground and distance. In his Italian landscapes, he is not considered so happy, being too much an imitator of Canaletti and Guardi. Of the former's style he has caught the defects as well as the beauties, being much too laboured in his local delineations: his own inherent faults are, a rawness and crudity of colour, and a want of breadth and harmony; the first arising, perhaps, from his frequent occupation as a scene painter.

His water-colour drawings are generally preferred to his oil paintings, being considered to display more beauty, taste, and rich harmony of colouring. The last work of Stanfield, which we shall mention, is his picture of *St. Michael's Mount*, which only wants lightness of touch, and transparency of shadow, to make it one of his most masterly performances. Upon the whole, Stanfield takes his rank very high amid the British artists of the nineteenth century; though a want of poetry and imagination may detract from his merits, in the estimation of those, who, not content with Nature in her own romantic garb, conceive she may derive improvement from the adornments of fancy.

CHARLES ROBERT LESLIE.

THIS distinguished artist was born in London, on the 19th of October, 1794. Both his parents were natives of Maryland, to which province his great-grandfather had emigrated from Scotland, soon after the rebellion in 1745. The subject of our memoir accompanied his family, on their return to Philadelphia, when he was about five years old, long before which period, it is said, he had given extraordinary indications of a talent for painting. His first efforts were rude but spirited representations of horses and soldiers, on a slate; and at eight years of age, he was able to sketch from memory, with great accuracy, the likeness of any person whom he had once seen. At the age of thirteen he was taken from school, and apprenticed to Mr. W. Bradford, a bookseller, in Philadelphia; but he still gave all the time he could spare to his pencil, though conscientiously abstaining from encroaching upon any of that which was due to the service of his master. His favourite subjects were theatrical characters, which he generally sketched from memory, or immediately after his return from the theatre. He completed, in this way, one evening, after he had witnessed the performance of Cooke, in Richard, a portrait of that eminent actor, with which Mr. Bradford and others were so struck, that the merits of the artist became the theme of general conversation and eulogium. His parents were now anxious that he should follow, as a profession, the art for which he developed such decided talents; and their wishes were kindly furthered by Mr. Bradford, who consented to release young Leslie from his indentures. He was now placed under a Mr. Sully, who taught him to paint in oil; and he soon after left America to pursue his studies in London. His friends at Philadelphia were not long in receiving a favourable specimen of his abilities; he sent them out his first essay in oil, the subject of which was William of Deloraine, from Scott's Lay of the Last

Minstrel. Rising rapidly into favour in this country, he was, in a few years, elected a royal academician, on which occasion he presented to the Academy his picture of Catherine of Arragon, after her divorce from Henry the Eighth. Among his other pictures, some of the principal are: May Day in the Reign of Queen Elizabeth; Slender courting Anne Page; Lady Jane Grey prevailed on to accept the Crown; Sancho relating his Adventures to the Duchess; Falstaff dining at Page's house; an excellent Portrait of Sir Walter Scott; Roger de Coverley going to Church, and his Parishioners; Uncle Toby and the Widow Wadman; Ichabod Crane; Dutch Courtship; Anthony Van Corleau leaving his Mistresses for the Wars; the Dutch Fire-side; and Philip, the Indian Chief.

"Leslie," says a periodical critic, "stands high in the rank of our painters of domestic scenes, or subjects connected with life and manners. He is all nature,—not common, but select; all life,—not muscular, but mental. He delights in delineating the social affections, in lending lineaments true to the graceful duties of the fire-side. No one sees with a truer eye the exact form which subjects should take; and no one surpasses him in the rare art of inspiring it with sentiment and life. He is always easy, elegant, and impressive; he studies all his pictures with great care, and, perhaps, never puts a pencil to the canvass till he has painted the matter mentally, and can see it before him, shaped out of air. He is full of quiet vigour; he approaches Wilkie, in humour; Stothard, in the delicacy of female loveliness; and has a tenderness and pathos altogether his own. His action is easy: there is no straining; his men are strong in mind, without seeming to know it, and his women have sometimes an alluring *naïveté*, and unconscious loveliness of look, such as no painter rivals."

RICHARD PARKES BONINGTON.

RICHARD PARKES BONINGTON, whose reputation will be, probably, as lasting as his career was brief, was born at the village of Arnold, near Nottingham, on the 25th of October, 1801. His father, who had in early life pursued the arts as an amusement, subsequently adopted them as a profession. From him, however, Bonington can hardly be said to have derived his taste for painting; as it would almost seem that we must have recourse to intuition, to account for a child taking delight in such an art at three years old, as, we are informed, was the case with the subject of our memoir. At that age, he is even said not only to have sketched almost every object that presented itself to his observation, but actually to have made designs. "They were chiefly drawn," says one of his biographers, "in pen and ink, with surprising accuracy, and illustrative of history, which, from the moment our infant artist was capable of thought, became his favourite study and research."

In the passion which he thus developed, he was encouraged and assisted by his father, who took him into the fields, where he might learn from his best instructor—Nature. In these excursions he made some drawings which showed rapid improvement, and a superior taste for landscape: before he left Nottingham, however, he had imbibed a decided predilection for marine subjects, though he had never as yet seen the ocean. When he was fifteen years old, his father resolved to send him to Paris, to study in the Louvre. How he acquitted himself will be best explained in the words of his French biographer:—"The scenes which he designed without any principles indicated great intelligence; he imitated, but with ease and spirit. He was but barely sixteen years old when we saw him first, and had not acquired the mastery of the science on which all beauty in art depends. As soon as he acquired the power of expressing his conceptions, his brilliant works became

the wonder of the school. His companions saw that he would not follow servilely any system, though recommended by a professor; and that he was not born to copy others, but create for himself. The chief of the school was obliged to reproach him for inattention to the precepts which he delivered on picturesque painting; and from the obstinacy of his genius, it was soon evident that he would walk in his own paths alone, at whatever risk. His spirit was independent, and despised routine. He escaped from that by removing from the school, where the task assigned to genius is the art of putting a figure together, and where the rudiments of old compositions are sacred. He left the academy as soon as he had studied the living model, and could draw it correctly."

He soon after became a student of the Institute, and also drew at the *atelier* of M. Le Baron Gros. The drawings which he made at this time, whether originals or copies, were so much admired, that they found immediate purchasers; his chief productions were representations of coast scenery and fish markets, in which he particularly excelled. The first drawing, which he exhibited at Paris, was sold the moment the exhibition opened; and for the second, a marine subject, he received the gold medal. Thus honoured and rewarded, he left Paris for Venice, where he painted, among other views of that city, the Ducal Palace, and the Grand Canal; the latter of which all critics concur in preferring to Canaletti's celebrated picture of the same subject. He attempted every style but the historical; and one of his designs was to paint a series of pictures, in which he was to combine the styles of the Dutch, the Venetians, and the English; and it is deeply to be regretted, observes one of his biographers, that death struck him ere he could put such a plan into execution.

Bonington visited England in 1827, with a letter of introduction to Sir Thomas Lawrence, but returned to

Paris without having delivered it, saying to the lady from whom he had received it, he did not yet think himself worthy of being introduced to the president; but after another year of hard study, he might, perhaps, be more deserving of the honour. In the spring of 1828, he again went to London, with some of his pictures; among which was his *Henry the Third of France*, a performance which drew forth the applause of all the critics, on its exhibition at Somerset House, though so badly placed there as to excite the just indignation of its numerous admirers. His rising reputation now caused him to be literally overwhelmed with commissions; a tribute to his genius that cost him his life. His nerves became so affected at this sudden and unexpected success, that a rapid decline ensued, of which he died, in London, on the 29th of September, 1828, in his twenty-seventh year.

Mr. Bonington was tall and strongly built, and gave no personal indications of a tendency to consumption. His private character was marked by the most amiable traits, and never, says one of his biographers, were more sincere and heartfelt regrets expressed for any individual, than was heard from all who claimed his intimacy and regard. "Except in the case of Mr. Harlow,"

says Sir Thomas Lawrence, "I have never known, in my own time, the early death of talent so promising, and so rapidly and obviously improving. If I may judge from the later direction of his studies, and from remembrance of a morning's conversation, his mind seemed expanding in every way, and ripening into full maturity of taste and elevated judgment, with that generous ambition which makes confinement to lesser departments in the art painfully irksome and annoying." As an artist, he has the credit of having revived the estimation for water-colours in France, after they had been neglected for twenty years. He succeeded equally in marine subjects, in architecture, in landscape, and in interiors; and did extraordinary things, whether he handled the crayon, the lithographic chalk or pen, or painted in oil or water-colours. As compared with Canaletti, he, perhaps, fails in precision (if that can be called a failure in which it is not always desirable to excel); but, as a colourist, he surpasses him; his tone being both brilliant and poetical, whereas Canaletti's has only the former quality. His chief defects are too great breadth of handling, and a vagueness in the detail of his figures, which are, however, in themselves beautiful, both in their design and action.

HENRY LIVERSEGE.

HENRY LIVERSEGE was born at Manchester, in the year 1803. His father, who held a situation in a cotton manufactory, treated him with great cruelty; and Liversége is said never to speak of him but with horror and disgust. He found, however, a kind protector in his uncle, who sent him to school, and, on his leaving it, allowed him to follow the occupation of a painter, for which he had evinced a strong predilection. It does not appear under whom he learned the elements of his art; he first tried his hand at portrait, and received sufficient employment to procure him a maintenance. In 1827, he sent three pictures representing *Banditti*, to the Manchester Exhibition;

but the originality of his genius most fully shone out in his design of *Adam Woodcock*, from Walter Scott's *Abbot*. He then came to London, and studied at the British Institution, where he copied chiefly from Rubens, Vandyck, and Teniers. He executed his copies with great fidelity, especially one which he made from Rubens, so that, to use his own words, "they could not tell one from the other." He next applied for permission to draw at the Royal Academy, but, in consequence of a wrong superscription to the letter, with which he sent in his probationary drawing, he could not obtain leave, and was too indignant to make a second application. The mistake arose from the following

circumstance: Mr. Thompson, who had been succeeded in the office of keeper by Mr. Hilton, being addressed by name, received the letter, whilst the drawing alone was presented to Mr. Hilton, which occasioned a delay in the answer to Liversage's application, that was construed by him into a refusal. He then returned to Manchester, where he now resides, with a considerable reputation, but one still inferior to his merits. In person he is five feet five inches in height, slightly deformed in his left shoulder; his countenance indicates anxiety and restlessness, but has a look of decided intelligence. As an artist, he succeeds best in ludicrous subjects, or single figures, where character and sentiment are required; his colour is, in general, deep and harmonious, and his handling masterly. "His effects," says a critical authority, "are never forced, —never arise from the incongruous jumble of black and white, to which only mediocrity and ignorance resort. His handling is light, firm, and square; gleaned from his deep study of Rubens and Teniers. His feeling, or style, is original, at the same time highly poetical and refined,—free from the smallest tincture of grossness or vulgarity; in mind most persevering and assiduous, and in perception quick and acute."

A friend of Liversage's has described him as being, in company, sprightly, witty, and humorous; but when removed from its excitement, at times melancholy, though always enthusi-

astic. Stopping before Wilkie's picture of *The Village Festival*, he is said to have exclaimed: "I would stake my reputation on a work of a similar character; and if any one would commission me to do it, and just allow me sufficient for support, I would rest my name on this single work alone, and care not if I never painted afterwards." The same authority represents Liversage as calling his *Shakspeare* his *Bible*, and having a notion, that his heart was on his right side instead of his left. The following anecdote will be found related of him in *Arnold's History of the Fine Arts*:—"While in London, he began a design of *Christopher Sly and the Landlady*, from *Catherine and Petruchio*, and, for a long time, looked about for a model for *Christopher*. At length he met with a cobbler, the very type of *Sly* in appearance; and as Liversage never painted anything but from nature, of course he wished to see the cobbler drunk in reality: so he supplied himself with a bottle of gin, and plied his model well; but the bottle being finished, and the cobbler as "sober as a judge," he got another, which also went like so much water, and the cobbler as steady as ever. Liversage was in a fury, and declared that he would not give him another drop; for that he would cost him more in gin, to make him drunk, than what the picture would fetch; and so he dismissed *Crispin* about his business, and gave up the design of his picture."

SCULPTORS.

SCULPTORS.

GRINLING GIBBONS.

THIS eminent sculptor, whom Evelyn, in his Diary, speaks of as, without controversy, the greatest master, both for invention and rareness of work, that the world had ever possessed, was born about the year 1650, but whether in London or Holland is doubtful. One authority says, that his father was a Dutchman, but that Gibbons himself was certainly born in Spur Alley, in the Strand. When he first distinguished himself in the metropolis, he appears to have resided in Belle Sauvage Court, Ludgate Hill, where he is said to have exhibited a pot of flowers, so exquisitely carved, that the individual leaves quivered and shook with the motion of the passing coaches. Stone, however, who relates this fact, does not say of what material these leaves were composed; if they were of wood, which is not improbable, the execution becomes less a matter of wonder. Many of the works which he completed at this time have disappeared; among them may be mentioned, the capitals, cornices, and eagles, of Dorset Gardens Theatre. From Belle Sauvage Court, he removed to Deptford, where, in a house which he shared with a musician, he was found by Evelyn, who thus relates the interview. "1671, January 18th. This day I first acquainted his majesty with that incomparable young man, Gibbons, whom I lately met with in an obscure place, by mere accident, as I was walking near a poor, solitary thatched house, in a field in our parish (Deptford), near Sayes Court. I found him shut in; but, looking in at the window, I perceived him carving the large cartoon of Tintoret, a copy of which I had myself brought from Venice,

where the original painting remains. I asked if I might enter; he opened the door to me civilly, and I saw him about such a work, as, for curiosity of handling, drawing, and studious exactness, I had never before seen in all my travels. I asked him why he worked in such an obscure and lonesome place? He told me, it was that he might apply himself to his profession without interruption, and wondered not a little how I had found him out. I asked him if he was unwilling to be made known to some great man, for that I believed it might turn to his profit: he answered, that he was but as yet a beginner, but would not be sorry to sell off that piece. On demanding his price, he said, an hundred pounds. In good earnest, the very frame was worth the money, there being in nature nothing so tender and delicate as the flowers and festoons about it, and yet the work was very strong: in the piece were more than an hundred figures of men, &c. I found he was likewise musical; and very civil, sober, and discreet in his discourse." Gibbons's talents and manners so much interested Evelyn in his favour, that he recommended him to King Charles, who declared, he would go to Deptford, and see the artist. Before his majesty, however, had set out on his visit, Gibbons came with his sculpture to Whitehall, where the following scene occurred. "The king," says Evelyn, "saw the carving at Sir R. Browne's chamber, who was astonished at the curiosity of it, but was called away, and sent it to the queen's chamber. There, a French peddling-woman, who used to bring baubles out of France, for the ladies, began to find

fault with several things in it, which she understood no more than an ass or a monkey. So, in a kind of indignation I caused it to be taken back, and sent down to the cottage again. He, not long after, sold it to Sir G. Viner, for £80:—it was well worth £100 without the frame."

Evelyn now recommended Mr. Gibbons to Sir Christopher Wren, who employed him in the embellishments of Windsor, and, soon after, the king gave him a place in the Board of Works. The most tasteful ornaments in the royal palaces were from the hand of Gibbons; and the simplicity of his foliage, in the chapel at Windsor, at once, as Walpole says, setting off, and atoning for the glare of Verrio's painting, has been unanimously and deservedly admired. At Windsor, he also carved a very fine pedestal, in marble, for the equestrian statue of King Charles, by Stada; a piece of workmanship, in the opinion of Lord Oxford, so superior to the statue, that he considered the latter but as a sign to draw the eye of a passenger to the pedestal. That at Charing Cross is also from his chisel, and has been deservedly admired for the beauty of its proportions, and the elegance and boldness of its carvings. The next work of our artist, who now resided in the Piazza, Covent Garden, and had reached the height of his reputation, was the statue of James the Second, which now stands at the back of Whitehall. Its execution was commissioned by one Tobias Rustat, who, at the same time, ordered one to be made of King Charles, and presented the two, respectively, to the royal brothers. Both were of brass, and paid for at the price of £500 each; that of Charles, which stands in the hospital, at Chelsea, is far inferior to the statue of James, though, it should be observed, Walpole has some doubt of the latter being the production of the subject of our memoir. Gibbons was also employed to execute a statue of Charles the Second, for the Royal Exchange; but he deputed the execution of it (it is doubtful whether he even sketched it) to one Quellin, of Antwerp, reserving to himself, by means of a license, which he obtained from the king, the exclusive right of engraving and publishing a print of the statue.

Though the talent of the subject of our memoir lay chiefly in ornamental carving, his reputation caused him to be employed on some magnificent pieces of sculpture. In the church of Exton, in Rutlandshire, is a splendid tomb for Baptist, Lord Viscount Camden, twenty-two feet high and fourteen wide, from his hand. He received £1,000 for this work, of which the decorative portion is in his best style; but the figures of the earl and his lady do not bear out the words of Evelyn, that he was "as great a master in the statuarie art." His finest works, perhaps, if we except those at Chatsworth, are his carvings in the choir of St. Paul's Cathedral, and the wooden throne in Canterbury Cathedral; for the former of which he was paid £1,333 7s. 5d.; for the latter, only £70. "At Burleigh," observes Walpole, "is a noble profusion of his carving, in picture-frames, chimney-pieces, and door-cases—and the Last Supper, in alto-relief, finely executed. At Chatsworth, where a like taste collected ornaments by the most eminent living artists, are many by Gibbons, particularly in the chapel. In the great ante-chamber are several dead fowl, over the chimney, finely executed; and over a closet-door, a pen, not distinguishable from a real feather. When Gibbons had finished his works in that palace, he presented the duke with a point cravat, a woodcock, and a medal, with his own hand, all preserved, in a glass-case, in the gallery." Gibbons, however, had much assistance in his works at Chatsworth; and, indeed, some have accorded the merit of the whole to one Samuel Watson, of Derbyshire. This person was, undoubtedly, employed by Gibbons, but only in a subordinate capacity; what hand, indeed, but that of our artist, could have executed that wonderful piece of carving, the net of game, at Chatsworth?

Gibbons is stated, by Davies, in his *View of Derbyshire*, published in 1810, to have lost his life, about 1707, by a fall from a scaffold, raised to complete the carvings in the chapel at Chatsworth; but this is certainly erroneous. He lived many years afterwards; and, in 1714, was appointed master-carver in wood to George the First, with a salary of eighteenpence per day. His

death took place at his own house, in Bow Street, Covent Garden, on the 3rd of August, 1721.

To the works of Gibbons already mentioned, may be added, the font in St. James's Church, Westminster, representing Adam and Eve, John the Baptist, and Philip and the Eunuch; a bust, in bronze, of King James the Second, now in Windsor Castle; chimney-pieces in several noblemen's mansions; the altar-piece of Trinity College, Oxford; and the decorations of Petworth House, scarcely inferior to those of Chatsworth. Gibbons was married; but of his private history, or character, his biographers have said little or nothing. From a bust of his own, he appears to have dressed somewhat pompously: his countenance, as depicted by Kneller, is stern, but

intellectual; and there is also a portrait of him and his wife by Closterman. As an artist, he excelled all others, both before and after him, in ornamental carving; and, indeed, if excellence in this branch of art had not died with Gibbons, we should have, perhaps, little reason to complain of the nakedness of our public architecture. However this may be, England certainly, possesses no artist capable of giving to wood, or stone, "the loose and airy lightness of flowers, and chaining together the various productions of the elements, with a free disorder natural to each species." Such, according to Walpole, was the effect produced by the chisel of Gibbons; in statuary, though he was not so great as in carving, few successors of any note in England have surpassed him.

LEWIS FRANCIS ROUBILIAC.

LEWIS FRANCIS ROUBILIAC was born at Lyons, in France, about the year 1695, and studied sculpture under Balthasar, an eminent artist, of Dresden. He came to London, in 1720, and was at first employed to model for a person of the name of Carter. His earliest patron was Sir Edward Walpole, whose pocket-book he had picked up in the street, and, though the contents were valuable, refused all remuneration, except the present of a fat buck annually. Sir Edward introduced him to Cheere, the sculptor, and by him Roubiliac was mentioned as a fit person to make a statue of Handel, for Vauxhall Gardens. The boldness and originality of the style were much admired; and it was manifest that a genius of no ordinary stamp had taken the chisel in hand. The influence of Walpole, and the sculptor's own merit, brought him the patronage of government, who commissioned him to execute a monument, for Westminster Abbey, to John, Duke of Argyle. The conception of this performance is very fine: the duke is expiring at the foot of a pyramid, on which History is writing his actions, whilst Minerva and

Eloquence are deploring his fall. The figure of Eloquence is all animation and emotion: Canova is said to have stood long before it in mute admiration, and to have exclaimed, on passing from it, "That is one of the noblest statues I have seen in England!"

Roubiliac's reputation was now completely established; and, indeed, the dearth of native talent which prevailed at the time, could not fail of rendering eminence like his conspicuous and unrivalled. The numerous commissions he received put in his power the means of acquiring a speedy fortune; but as he preferred fame to money, he was not over solicitous about his prices. Among his most celebrated works, which he executed about this time, were two monuments, on a very magnificent scale, in memory of the Duke and Duchess of Montagu, at Boughton, in Northamptonshire; the statue of Duncan Forbes, in Edinburgh, and of George the First, and the Duke of Somerset, in the Senate House, at Cambridge. His next works were, the monuments of Warren and Wade, and the statues of Shakspeare and Newton; the former for Trinity Col-

lege, Cambridge, and the latter for Garrick, who bequeathed it to the British Museum. "The Sir Isaac Newton," says Chantrey, "is the noblest, I think, of all our English statues. There is an air of nature, and a loftiness of thought about it, which no other artist has, in this country, I suspect, reached. You cannot imagine anything grander in sentiment, and the execution is every way worthy of it." In the Shakspeare, Roubiliac was not so successful; and Garrick complained of some veins in the marble, which marred the expression of the face, asking if "Shakspeare was marked with mulberries?" The sculptor admitted the defect, and, to satisfy the great Roscius, hewed off the head, and put on one of purer marble.

In his fifty-first year, Roubiliac paid a visit to Rome; but what impression was made upon him by the works of art there, is doubtful. All that is known respecting his journey has been thus laconically related by Flaxman: "Roubiliac went to Italy—was absent from home three months going and returning—stayed three days in Rome, and laughed at the sublime remains of ancient sculpture."

Besides some busts of eminent men, both dead and living, the only famous works that Roubiliac executed, in addition to those already mentioned, were the monuments of Mrs. Nightingale and of Handel, both in Westminster Abbey. The former is well known as one of the most striking and singular in the edifice where it stands; it is that where Death, who has come out of a sepulchral door, stands with his dart pointed against a female, who is dying in the arms of her husband. Some objections have been taken to the figure of Death; and Allan Cunningham, who quarrels with it as the "common dry-bones of every vulgar tale," seems to think it should have had the indistinctness conveyed in Milton's lines—

What seem'd his head,
The likeness of a kingly crown had on

The comparison appears to us quite out of place; it is as much as to complain of Roubiliac for not defining that which the poet has expressed to be visibly indefinable; Death, if introduced at

all, must be represented in some form or other; and if Roubiliac had only sculptured of the grim monarch "what seemed his head," it might, to those who expect marble to speak for itself, have seemed anything else. The statue of Handel was the last work of the subject of our memoir; he died on the 11th of January, 1762, and was buried in the neighbourhood of his residence, in St. Martin's Churchyard.

Roubiliac was not very dignified either in look or person, though he is said to have been a gentleman as well as a genius; his countenance was open and intelligent, and bespoke an imagination at once lofty and restless. He was an enthusiast in his art, and was so wrapt up in his designs, that he has been known, in the midst of dinner, to drop his knife and fork, fall back in his chair, and then start up in a sort of ecstasy at some conception which, at the moment, had struck him. He took nature for his model, whenever he discovered her in the shape he wished: it was his habit, when he met with a lady in company whose hand or ear was particularly beautiful, to seize her by the wrist, exclaiming, "Madam, I must have your hand—Madam, I shall have your ear!" He, one night, offered a bed to a friend, and, having conducted him to his chamber, wished him good night, and was himself in the act of retiring, when he heard his guest exclaiming, "Roubiliac, Roubiliac, come here!" "What is de matter?" said the sculptor, bursting into the apartment. "The matter!" said his friend, "look there!" and pointed to the bed, in which lay a corpse. "Oh, dear! oh, dear!" exclaimed Roubiliac, affected to tears, "it is poor Negro Mary, my house-maid. She died yesterday, and they have laid her out here. Poor Mary! Oh, dear me!—Come, I shall find you another bed."

As a sculptor, Roubiliac holds a higher place than Flaxman was willing to allow him; but, in public estimation, he deservedly ranks as high as Flaxman himself. There is, perhaps, somewhat of extravagance in his imagination; but under his chisel, the marble assumed a vitality that all but breathed. He excelled most in single statues; and some of them are worthy of the com-

pliment which Roubiliac paid to the unknown sculptor of one of the figures that support the canopy over the statue of Sir Francis Vere, in Westminster Abbey: as Gayfere, the abbey mason, passed, the subject of our memoir seized him by the arm, and, pointing to the

figure, exclaimed, "Hush! he will speak soon!" Roubiliac is not now unrivalled; but Lord Chesterfield did not over estimate his merits when he said of him, that "he was our only statuary of his day, and that all other artists were mere stone-cutters."

THOMAS BANKS.

THOMAS BANKS, whose father was land-steward to the Duke of Beaufort, was born in Lambeth, on the 22nd of December, 1735. After having received a good education, he was apprenticed to Kent, the architect; but, on quitting his master, devoted himself to sculpture, and is said to have practised, for some time, the profession of a wood-carver. In what manner he obtained a knowledge of the art, in which he afterwards became so eminent, has not been ascertained; but he had made such progress, in 1760, that his models obtained the approbation of Sir Joshua Reynolds, and, upon their exhibition at the Royal Academy, of all the academicians. Between 1763 and 1769, he received five prizes from the Society of Arts; and, in 1770, he obtained the gold medal from the Academy, and, in 1772, was sent, at their expense, to Rome. Among the works, by which he had acquired reputation previous to his quitting England, were, *Æneas bearing Anchises from the Siege of Troy*, and a groupe of *Mercury, Argus, and Io*; the latter was particularly admired, and called forth an observation from Reynolds, that Banks was "the first British sculptor who had produced works of classic grace."

He remained in Rome seven years, during which period he improved himself considerably in the use of the chisel, and produced some groupes of first-rate merit. Among them may be mentioned, *Caractacus and his Family in the presence of Claudius*, now in the possession of the Duke of Buckingham, at Stowe; *Psyche stealing the Golden Flame*, intended as a portrait of the Princess Sophia of Gloucester; and *Love, catching a Butterfly*. On his return to London, he opened a gallery

and studio, in Newman Street; but "not finding," says his daughter, "his talents sufficiently appreciated at home, he determined on making a trial of Russia, where he had very favourable prospects held out to him by the court." He accordingly proceeded to Petersburg, in 1784, but returned, after an absence of two years, little satisfied with his visit to the court of Catherine. The empress, however, had received him kindly, purchased some of his works, and commissioned him to execute others; but he liked neither the climate nor the people sufficiently well, to induce him to settle in the Russian capital. One of his finest works, after his return, was *The Mourning Achilles*: it was on its road to the Academy, when the sculptor saw it overturned in the wagon, and broken in the street. It had been the work of a whole year; but, instead of repining at the accident, he returned home as if nothing had happened; and, as the statue was of plaster of Paris, succeeded in repairing it. It did not obtain a purchaser, and is now in the hall of the British Institution. His next performances were, *Thetis dipping the Infant Achilles*, and *Thetis and her Nymphs ascending from the Sea, to condole with Achilles on the Death of Patroclus*. The first was a commission from Mr. Johnes, of Hafod, in Cardiganshire, at whose seat Banks passed much of his time in the summer; the latter is one of his finest and most popular efforts. These and other works, obtained for him the rank of academician, on which occasion he presented the Academy with the figure of a fallen Titan, two-thirds the size of human life. It displays great genius, but is inferior to his representation, in relief, of *The Battle*

between Jupiter and the Titans, a work of not more than ten or twelve inches long, and seven inches high. The reputation of Banks, however, was principally established by a beautiful piece of monumental sculpture, now in Ashbourne Church, Derbyshire, representing the infant daughter of Sir Brooke Boothby, Bart. During the period of its exhibition at Somerset House, it excited considerable sensation; female beholders were deeply affected, and the queen and the princesses are said to have shed tears, while viewing it. Banks's latest works were those in which he least succeeded; the monument to Sir Eyre Coote, in Westminster Abbey, and to Captains Westcott and Burgess, in the same place. He died, on the 2nd of February, 1805, and was buried in Paddington Churchyard. A tablet to his memory, in Westminster Abbey, justly describes him as "a sculptor whose superior abilities added a lustre to the arts of his country, and

whose character, as a man, reflected honour on human nature."

Banks had a calm and dignified countenance; in his person, he was tall and erect; and his manners were those of a complete gentleman. He possessed a most liberal and benevolent disposition; visited the poor and sick in their own dwellings, encouraged and assisted all beginners in art, and was an example to his brother artists in the purity of his life. He was survived by an only daughter, who draws a very amiable picture of her father's character.

As a sculptor, Banks approached nearer to the excellence of the ancients, than any artist this country has produced; some of his sketches (the most meritorious, though least known, of his performances) are worthy of Michael Angelo. He received but cold encouragement from his own countrymen; and is another instance of the failure of genius to inspire a national taste for the imaginative and sublime.

JOSEPH NOLLEKENS.

JOSEPH NOLLEKENS, descended from a race of artists, and the son of a painter, was born in London, on the 11th of August, 1737. After having acquired a knowledge of reading, writing, and arithmetic, he attended Shipley's drawing-school, in the Strand, and, in his thirteenth year, was placed in the studio of Scheemakers, in Vine Street, Piccadilly. Here he studied drawing and modelling with indefatigable diligence, and, in the course of a few years, obtained three prizes from the Society of Arts. In 1760, he proceeded to Rome, where he passed ten years very profitably; his skill in modelling procuring him no small emolument, though he seems to have gained considerably more by the purchase and sale of old pictures, casts, statues, &c. Among other works which he completed while abroad, was a marble one of Timoclea before Alexander, for which the Society of Arts voted him fifty guineas; and, at Rome, both Sterne and Garrick sat to him for their busts. He was much employed by Lord Yar-

borough, for whom he executed several works, the best of which were, a Mercury, and Venus chiding Cupid.

On his return to England, Nollekens opened a shop and gallery in Mortimer Street; and as his name had become favourably known during his absence, he soon obtained a tolerable number of sitters for their busts. In 1771, he was admitted an associate, and, in the following year, a member, of the Royal Academy. The king, shortly afterwards, sat to him; and a story is told of his having pulled the royal nose about, when taking measure of it, in a manner more business-like than ceremonious. About the same time, he married Mary Welch, the daughter of a magistrate, and a special favourite of Dr. Johnson, whose bust is said to be one of Nollekens's best. The great moralist appears to have been on intimate terms with "Nolly," as he used to call him; and in reference to the lady just mentioned, observed, "he thought Mary would have been his, if little Joe had not stepped in."

Nollekens began to exhibit at the Academy in 1771, and continued to send his works there until within a very few years of his death. Cupids, Venuses, and Apollos, were his favourite subjects; but they gained him little applause in comparison with his busts. Those that added most to the sculptor's reputation, were the heads of Pitt and Fox; the Prince of Wales; the Dukes of Bedford and York; Lords Castlereagh, Aberdeen, Erskine, and Liverpool; and Messrs. Canning, Perceval, West, the painter, and Coutts, the banker.

Though the life of Nollekens was unusually long, little has been related of him that pertains strictly to biography; a mass of gossip and anecdote has been told of him; but that he was blunt and honest, sometimes mean, and sometimes liberal; that he held the chisel till his eighty-second year; that his wife was jealous of the females who sat to him for models, and died in August, 1817; and that legacy-hunters crowded about the sculptor in his last moments, are all that we can glean from the mass of matter above alluded to, in addition to what has before been stated. The subject of so much tittle-tattle and anecdote died, of natural infirmity, on the 23rd of April, 1823.

Nollekens, if we may judge from a bust of him by Chantrey, had a countenance in which intelligence and simplicity were depicted. In person, he was ill shaped, and so short, that he used to be called one of the three little men of the Academy; Fuseli and Flaxman being the other two. His manners were boorish, but not unpleasantly so; a want of education unfitted him for learned conversation, yet his remarks were, sometimes, sensible enough to obtain the approbation of Dr. Johnson. He preferred, however, the society of the uncultivated to that of the polite, though the latter never put him out of his way; with the former, he was familiar and unbending, and would delight to mimic the London cries, or hum snatches of old songs with them, over a pint of porter. His penuriousness has been overrated; and though there is some truth in the instances that have been given of his parsimony, quite as many have been re-

lated, and more are to be credited, of his liberality. Of this, after the death of his wife, he gave various proofs: he would frequently say to his nurse, "I cannot sleep—I cannot rest. Is there any one, with whom I am acquainted, that would be better for a little money—any person that wants a little money to do him good?" To those who came to him as models, he would often give an additional present of £10; to his servants, on his birth-day, he always gave £10, and sometimes £20; and, when Turner asked him for a subscription of one guinea to the Artists' Fund, he presented him with thirty. Hearing that a poor neighbour was unable to apprentice his son for want of the adequate premium, he sent him £100 for the purpose; and other anecdotes of his generosity are not wanting to prove the falsehood of Fuseli's assertion, that "Nolly was never known to bleed." Numerous are the stories told of him and his sitters: whilst modelling a lady of rank, who looked rather haughtily, he said to her, "Don't look so *scorney*," (a favourite expression of his) "else you will spoil my bust—and you're a very fine woman—I think it will make one of my very best busts." When the Prince of Wales was sitting to him, he could scarcely help smiling at the grotesque appearance of Nollekens, whose head kept occasionally disappearing beneath the immense collar of his coat. The sculptor, observing the suppressed smile of his royal highness, wagged his head, exclaiming, "If you laugh, I'll make a fool of you!" A widow once came to him, in tears, and desired a model for a monument to her husband, exclaiming, as she departed, "Do what you please, Mr. Nollekens, but, oh! do it quickly." Nollekens set to work, and had not long completed the order, before the widow again made her appearance. "Dear Mr. Nollekens, you have not, perhaps, commenced the model?"—"Ay, madam, but I have," said he; "and finished it, too, though it is only three months since you called, and there it stands." "Ah!" sighed the lady, "there it stands, indeed, and very charming it is; but, my good friend, since I last saw you, an old Roman acquaintance of yours has made me an offer, and I don't know

how he would like to see, in our church, such a proof of my affection, and your skill, in behalf of my late husband." "A hundred guineas, madam, is my charge for the model," was all the sculptor's reply; which the lady paid, and departed.

His honesty led him to despise flattery, especially from those he disliked. When Wolcot had offended him, by publishing, as he told him, "such lies of the king," the former exclaimed, "Well said, little Nolly! I like the man who sticks to his friend; you shall make a bust of me for that." "I'll see you d—d first!" replied Nollekens; "and I'll tell you, besides, no man in the Academy, but Opie, would have painted your picture; you richly deserved the broken head you got from Gifford:—so now you know my mind."

As a sculptor, Nollekens has risen to eminence only by his busts; his monumental and poetic sculpture are every way inferior. The monumental work, however, of Mrs. Howard, dying in childbed, with her infant, and the figure of Religion by her side, is an exception to his works of this nature; it is altogether a beautiful and impressive performance. His heads were finely and faithfully chiselled; if he failed anywhere, it was near the eye, where he seldom cut deep enough. In all that art could achieve, Nollekens was unequalled; but of genius he has afforded little proof. He has left us beautiful forms to admire and forget; but we in vain look for, in the productions of his chisel, that soul and sentiment, of which something more than earthly inspiration is the source.

JOHN BACON

JOHN BACON, the son of a cloth-worker, was born at Southwark, in Surrey, on the 24th of November, 1740. After having fallen into the pit of a soap-boiler, and been run over by a loaded cart, he recovered health enough to assist in his father's business. Where he received his education does not appear. At the age of fourteen, he was apprenticed to a porcelain manufacturer, in Bow Churchyard, where he learned to model birds, beasts, &c., and to paint figures on plates and dishes. The clay models, sent by the sculptors to be burnt in the pottery furnace, drew his first attention to their art; he examined them by day, and tried to imitate them at night. He had made such progress, in 1759, that he ventured to send to the Society of Arts a figure of Peace, for which he received ten guineas; and he was subsequently awarded other premiums to the amount of £200. On the establishment of the Royal Academy, he became a student; and, in 1769, received the first gold medal for sculpture ever given by that society. He was shortly afterwards employed in Coade's artificial stone manufactory, at Lambeth, where he executed several ornamental statues, and a colossal head

of Ossian, which excited particular attention. In 1770, he exhibited a clay statue of Mars, which procured his election as an associate of the Academy, and a gold medal from the Society of Arts. West, the painter, on seeing it, said "If this is his first essay, what will this man be when he arrives at maturity?"

He now took a shop and lodgings in Wardour Street, where he was visited by Dr. (afterwards Archbishop) Markham; on whose recommendation he was employed to make a bust of the king. His majesty was much pleased with Bacon, and asked him, amongst other questions, if he had learnt his art out of England? On the sculptor's replying in the negative, his royal sitter answered, "I am glad of it; you will be the greater honour to us." In 1774, he removed to Newman Street; and a story is told, of the house he occupied having been taken by a friend, and fitted up for him without his knowledge, till he was told it was at his service free of expense. Here he executed some figures in marble, the finest of which were those composing the monument of Lord Chatham, erected by the city of London, in Guildhall. It produced a

great sensation at the time, and is still viewed as one of the most beautiful specimens of sculpture which the metropolis contains. In 1780, he had become a member of the Royal Academy, and was at the height of his reputation. He received commissions, about the same period, to execute a monument to Lord Halifax, in Westminster Abbey, the statue of Blackstone, for All Souls' College, Oxford, and that of Henry the Sixth, for the anti-chapel at Eton. He used to tell an amusing story about the last commission: a gentleman, looking like a distressed clergyman, called in upon him, one morning, and, after expressing his admiration at the sculptor's works, said, "Now, sir, you shall, if you please, make me a bust of King Henry the Sixth, and here is half price." When it was finished, the same gentleman called, and said, "Your bust has but one fault, sir,—it ought to have been carved down to the feet;—in short, I must have a full statue, to be placed in the chapel of Eton College."

When government determined to raise a monument to Lord Chatham, in Westminster Abbey, the Academy, who had the right of naming the sculptor, had several designs laid before them, but Bacon went with his own to the king, who approved of it so much that he declared no one else should make the monument. His next popular works were, the monument of Major Pierson, of Mrs. Draper, a statue of Venus, and a colossal head of Jupiter. About the same time, he executed, and sent to the Academy, where it now remains, his figure of Thames, a performance not reckoned among his happiest efforts. The queen is said to have asked him "Why he made so frightful a figure?" his excuse was, "Art cannot always effect what is ever within the reach of Nature,—the union of beauty and majesty." About this time, he made an offer to government to do all the national monuments at a certain per centage below the parliamentary price; which was, however, not accepted. His brother artists were naturally incensed at hearing of this proposition, and Fuseli is said to have exclaimed, "Spirit of Phidias! Bacon is to do all the stone work for the navy and army,—they ought also to give him the contract for hams and pork." In 1785,

his statue of Johnson, and, in 1795, that of Howard, were placed in St. Paul's Cathedral; they are two of his finest performances, conceived with the mind of a poet, and executed with the hand of a master.

It is unnecessary to particularize all his various works; he continued increasing both in fame and fortune, almost up to the moment of his death, which took place on the 6th of August, 1799. He was buried in Whitefield's Chapel, of which he was a member, and the following inscription, composed by himself, was placed upon his grave:—"What I was, as an artist, seemed to me of some importance while I lived; but what I really was, as a believer in Christ Jesus, is the only thing of importance to me now." He had been twice married, and left several children, amongst whom he equally divided a fortune of £60,000. He was about the middle stature, of a fair complexion, with a fine animated countenance, and a high, dome-like forehead. His manners were gentle and pleasing, and no one knew better how to adapt himself to his company. Piety was the pervading feature of his private character; and though some, envious of the worldly prosperity which accompanied his religious life, called him a hypocrite, he appears to have practised, as well as preached, the duties of Christianity. "Religion, with him," says his biographer, Mr. Cecil, "was not the Sunday coat of a formalist; much less was it the vile cloak of the hypocrite. It was neither a system of mere opinions, nor the cant of a party; but a change of heart, and a hope full of immortality, grounded alone on the work of a Redeemer. Occupied with business, exalted by favour, and tempted with wealth, religion still was his grand concern. Animated by this, his family dwelt in a house of daily prayer and spiritual instruction. He even used to watch his workmen while sick, and discourse with them upon the important subject that lay nearest his heart: in some instances, where he deemed it proper, he prayed with and for them at their bedside."

He has been accused of parsimoniousness, and his son admits that he was, occasionally, "little in little

things;" but adds, "he would give a considerable sum of money to some pious or charitable design, on the very day in which he would burn his fingers, by sparing paper, in lighting a candle." Sensible of the importance of religion himself, he endeavoured to instil it into others, both by oral and written admonitions: he composed a variety of epitaphs for churchyards, and wrote sermons and fables, which do not, however, appear to have been printed. He also sought, and professed himself grateful for, the reproof of his friends; and one who remarked, with some severity, upon what appeared to him, in Bacon, a too anxious longing after the vain things of this world, says, "I met with nothing but gratitude for my strictures, and had the happiness to perceive that my observations were not made in vain."

As a sculptor, Bacon is exceeded by none in picturesque arrangement, and neatness and elaborateness of execution; but it has been mentioned, as matter of reproach, that the traces of an English hand are too perceptible in the cuttings of his chisel. This is nothing more than a sneer at his ignorance of foreign and ancient art;

but, as he himself used to reply to such objections, "he saw art through nature, and approached the dignity of ancient sculpture by the same road which Phidias had walked before him." His invention, however, was limited; in proof of which the following anecdote has been told: an order having been left with the person who conducted his business, for a monument to the memory of a private gentleman, he said, on being informed of it, "A private gentleman—a small bas-relief will do—was he a benevolent man?—You inquired that, I hope." "Yes, sir, he was benevolent—he always gave sixpence, they said, to an old woman who opened his pew on a Sunday." "That will do—that will do," said Bacon; "we must have recourse to our old friend, the pelican."

We should not conclude our memoir without stating that Bacon rendered great service to sculpture, by the invention of a new pointing machine, with which a mason could rough-hew a statue in half the time formerly required; he also wrote a *Disquisition on the Character of Painting and Sculpture*, published in Rees's edition of *Chambers' Dictionary*.

JOHN FLAXMAN.

JOHN FLAXMAN was born at York, on the 6th of July, 1755. His father moulded plaster figures, which he occasionally took with him into the country for sale; but, six months after the birth of John, opened a shop in London, where the subject of our memoir, who was afflicted with great bodily weakness in his infancy, was to be seen sitting behind the counter in a little chair, with crutches beside him, and a book or drawing before him. In his tenth year he completely recovered health and strength, but does not appear to have been sent to school for education. He was quickly taught to read and write at home: and his own application, and the information of others, who observed his desire for knowledge, supplied the rest. A clergyman, of the name of Mathew, and

his wife, are mentioned as his chief instructors, and from them he is said to have acquired that partial knowledge of the classics, which he afterwards displayed in his works.

The figures in his father's shop had given him an early taste for modelling, and he had resolved on becoming a sculptor some time previously to his fifteenth year, when he was entered a student of the Royal Academy. At first, however, he drew better than he modelled, though a cast, which he presented shortly after his admission to the Academy, obtained for him the silver medal. In his struggle for the gold one, he was foiled by Engleheart, when, according to one of his biographers, he had made sure of obtaining it. "I had made up my mind," his words are said to have been, "that I

was to win, and even invited some friends to cheer themselves at my table, till I should return from the Academy with the prize. It was given, by Reynolds, to Engleheart—I burst into tears: this sharp lesson humbled my conceit; and I determined to redouble my exertions, and put it, if possible, beyond the power of any one to make mistakes for the future." From his twentieth to his twenty-seventh year, he was employed, chiefly, in furnishing models for Mr. Wedgwood's well-known establishment; devoting his spare time to his Homer and Bible, from both of which he loved to make designs.

In 1782, at which time he had exhibited about thirteen works at the Academy, he took a house and studio in Wardour Street, and married an accomplished woman, named Anne Denman. On hearing of his marriage, Sir Joshua Reynolds told him "he was ruined for an artist;" an observation that mortified him, but stimulated him to exertion. "I have long thought," he said to his wife, "that I could rise to distinction in art, without studying in Italy; but these words of Reynolds have determined me. I shall go to Rome as soon as my affairs are fit to be left; and, to shew him that wedlock is for a man's good, rather than his harm, you shall accompany me." He was not able to carry his intention into effect till 1787, in the spring of which year he set out for the eternal city. He remained there seven years, in the course of which he was elected a member of the Academies of Florence and Verona, and, among other works, executed his beautiful illustrations of Homer, Æschylus, and Dante; those of the last amounted to one hundred and nine, and, as well as a small groupe of Cephalus and Aurora, were commissions from Mr. Hope, the author of *Anastatius*.

On his return to England, Flaxman fixed his residence in Buckingham Street, Fitzroy Square; and, shortly afterwards, gained universal applause by his magnificent monument, in memory of the Earl of Mansfield. He received £2,500 for this performance; and Banks is said to have exclaimed, when he saw it, "This little man cuts us all out!" In 1797, he was elected an associate of the Academy; and a

member, about a year or two afterwards, when he presented a marble groupe of Apollo and Marsyas. He had previously added to his reputation by the exhibition of some sketches, in bas-relief, from the New Testament, and a monument of Sir William Jones, for the chapel of University College, Oxford; and when the subject of the Naval Pillar was in agitation, he published a letter to the committee, in which he offered to erect a statue of Britannia, two hundred feet high, on the top of Greenwich Hill. The proposition was not acceded to; and, to add to Flaxman's disappointment, his gigantic undertaking was ridiculed in such language as this: "Flaxman," said some critic of the day, "is not contented with cutting marble into men; he wishes to hew Greenwich Hill into a woman, large enough to graze a couple of goats in her lap." After the peace of Amiens he visited Paris, where he is said to have refused an introduction to Buonaparte, and to have repulsed the civilities of the painter, David, with loathing and disgust. In 1810, on the establishment of a professorship of sculpture by the Academy, he was elected to the chair, from which he delivered ten lectures, that have been praised for the justness of their sentiments, but condemned for heaviness of style, and infelicity of expression. From 1811 to 1820, Flaxman executed some of his finest works; in the year last mentioned, he lost his wife, and was himself removed from the scene of his magnificent labours, on the 7th of December, 1826.

In stature, Flaxman was short and slim, and was so plain in his dress, that a degree more so would have made it mean. He had a fine forehead, but possessed by no means a striking countenance; and, with his long dark hair, combed down on the side of his head, might have been taken, at times, for the most sedate of Methodist parsons. Of a more exemplary private character we have never read; his family and servants loved him with a devotion bordering on enthusiasm, and no one ever had an interview with him, who did not go away with feelings of admiration and respect. When the men, whom he employed in his shop,

staid away through illness, he not only paid them their full wages, but discharged their doctor's bills, and behaved to them with such invariable kindness, that they used to speak of him as "the best master God ever made." From his youth he entertained a deep sense of the importance of religion; and though said to have been latterly a Swedenborgian, discharged his duties with a serenity and simplicity untinctured by moroseness or melancholy. In speaking of "the devout feelings of this singular man," a friend said, "there was no ostentatious display of piety—nay, he was, in some measure, a lover of mirth and sociality—but he was a reader of the Scriptures, and a worshipper of sincerity; and if ever purity visited the earth, she resided with John Flaxman." He only cared for money as the means of acquiring bread, and assisting those who wanted it; he once lost a large sum, by undertaking to execute, for the Bishop of Derry, four figures larger than life, from Ovid's *Metamorphoses*, for £600; yet, whenever he thought he had been paid too much, he always returned part of the purchaser's voluntary price. He was, for some time, a collector for the parish of St. Anne, and in that capacity was often known to supply, from his own purse, the deficiencies of poor rate-payers. His character may be summed up in some words put into the mouth of an anonymous artist, by Allan Cunningham. "Flaxman," he is made to say, "is inaccessible to either censure or praise; he is proud, but not shy; diffident, but not retiring; as plain as a peasant in his dress, and as humble as the rudest clown; yet even all that unites in making up this remarkable mixture of simplicity and genius; and were you to try any other ingredients, may I be hanged if you would form so glorious a creature!"

Flaxman put his hand to four kinds of sculpture: the religious, the poetic, the classic, and the historical. He was great in all, but greatest in the first; for there, his whole soul was in his chisel, and he was dedicating his genius to what, in his earliest love of art, he had promised entire devotion,—morality and religion. His best works of this class are, Christ raising from the dead the daughter of Jarius; the Archangel Michael overcoming Satan; a monument to Mrs. Morley, in Gloucester Cathedral; another to Miss Cromwell, personifying the passage "Come, ye blessed;" and a third, in memory of the family of Sir Francis Baring, for Mildean Church, Hants, embodying the words, "Thy will be done; thy kingdom come; deliver us from evil." His historical statues are numerous; among them are those of Pitt, Sir John Moore, Warren Hastings, Lord Howe, &c.; but they are by no means his best performances. His poetic works were inferior to his classical; of the latter, the Shield of Achilles, made by Rundell and Bridge, deserves particular notice: for the drawings and model he was paid £620, and George the Fourth gave two thousand guineas for the first, cast in silver gilt. It contains one hundred human figures, and twelve different scenes, all of which are magnificently wrought. From the beauty of Flaxman's works there were two drawbacks; he worked his marbles from half size models, and used the chisel with less success than the modelling-tool; but his conceptions were perfect, and, upon the whole, no English sculptor, with the exception of Chantrey, came near to him. Besides his lectures, the articles *Armour*, — *Basso-Relievo*, — *Beauty*, — *Bronze*, — *Bust*, — *Composition*, — *Cast*, and *Ceres*, were written by Flaxman for Rees's *Cyclopædia*.

JOHN DEARE.

THIS highly-gifted, but comparatively unknown, sculptor, was born at Liverpool, on the 18th of October, 1760. He displayed an early passion for drawing and modelling; and, when only ten

years of age, cut out, in wood, with a common penknife, a model of a full-grown skeleton. This extraordinary piece of carving was six inches and a half in height; the anatomy, according

to Smith, his biographer, who speaks from observation, strictly correct; the ribs and double bones most minutely perforated, and the limbs, fingers, and toes, connected by the slightest ligaments left in the wood, without the assistance of wires. At the age of sixteen, he was articled to Thomas Carter, of Piccadilly, and employed in carving ornaments for chimney-pieces, some of which he executed in a manner not unworthy of Gibbons. But it was in historical composition that he was ambitious of excelling; and to this branch of his art he devoted all his leisure hours. After having studied a short time at the Royal Academy, he determined to become a candidate for the gold medal, in 1780. He had two competitors; but, as he says in a letter to his father, "I am told I shall beat them: I have received the most intoxicating compliments from every one; but I also hear that my youth is against me, for, if they give it me, it will make me conceited, and neglect my studies." On the 13th of December, he writes: "I have carried my point, and suppose my antagonists were never beaten so shamefully before; the rooms rang with the compliments of my well-wishers. The president, Sir Joshua Reynolds, standing up, declared the medal adjudged to the model marked E., the production of Mr. John Deare. The secretary calling 'John Deare,' I bustled through some hundreds of persons, and received it from the hands of Sir Joshua."

After the expiration of his apprenticeship to Carter, he still continued to model for him; and, among other things, speaks of a tablet, which he did so well for him, that almost all the carvers in London came to see it. To use his own words, he now began to be considered the "first young fellow in the kingdom;" and sculptors came to him with their models, to beg a touch or two from his chisel, as a very great favour. Among others, Bacon employed him to model some figures for a monument; and, indeed, his abilities were such, that he might almost have commanded employment, even from that eminent sculptor. His ardour and enthusiasm in the pursuit of his art were unbounded; he seldom went to sleep before three o'clock, and

frequently, after his return from the theatre, would make ten or twelve designs before he retired to rest. The object of his visits to the theatre was more for improvement than recreation; he seldom missed seeing a play of Shakspeare's, from whose soliloquies he took many of his subjects; and, rather than fail hearing the delivery of them by a fine actor, he would often go without a dinner to pay for his admission. He not only studied anatomy, but, in order to catch the expression of the various passions, sometimes carried his ardour to a height, from which a more sensitive mind would have, perhaps, shrunk with disgust. Not satisfied with watching the countenances of malefactors at the gallows, he once prevailed upon a relative of an executed criminal, to whom the body had been consigned, to allow him the loan of the head for a night. After having cut it off, he conveyed it to the back wash-house of a workshop belonging to Cheere, the leaden figure maker, where he had determined, by the connivance of the keeper, to sit up, and mould it at midnight. His task being finished, he carried the head to the sink, to wash the plaster from the hair, in doing which it became so filled with water, as to relax the muscles, and cause the jaws to open. Deare, however, was only alarmed at the barking of a fierce yard dog, which he had awakened by his pumping, and which compelled him to put out his light, and remain where he was till the morning.

Among other productions of Deare, about this time, we may mention four basso-relievos of the seasons, as tablets for chimney-pieces. They are, perhaps, the most inferior of his performances, but deserve notice, as being far above the generality of things of their kind. In 1785, he was sent out to Rome, as the Academy's student, for the usual period of three years; and he had scarcely arrived in that city, before commissions of all sorts crowded in upon him. At the end of the three years, he found himself with several hundred pounds in his pocket, and work in hand to execute, to the amount of a thousand more. Among his patrons, were the Earl of Bristol, Sir Richard Worsley, Sir Corbet Corbet, the Duke of Sussex, and Lord Ber-

wick; which last nobleman paid him £700 for a copy of the Apollo Belvidere. The number of commissions he had to execute prevented him from returning to England at the expiration of the above period; and, indeed, his marriage with a Roman girl, and the kind friends he met with at Rome, made him by no means anxious to quit that city. How assiduously, and with what honourable ambition, he toiled, may be guessed from the following passage, in a letter to his brother Joseph: "I assure you I never worked so hard in my life. I have laboured like a giant to pick up information and execution in my art. I mention this, to encourage you not to sicken with labour and knowledge, till you are a leading man in your line, let it be what it may. Don't lose an hour, without picking up information; keep your mind awake to knowledge, till it becomes a habit, and, of course, a pleasure; and you will rejoice, twenty years hence, when you will become more indifferent about every thing." But his career of genius and industry was drawing to a close, and in a way which Smith has, not very appropriately, called "a silly and eccentric experiment," considering that Deare ventured upon it solely from devotion to his art. Among several blocks of marble, which he had just purchased, was one of a singular shape, from which he conceived he should be able to carve a figure in a peculiar attitude; but in order to make himself quite certain of the possibility of the block affording the full extension of the limbs, according to his imagination, he determined to sleep upon it during the night, not without an excusable superstition that he might receive some hints for his intended statue, from the visitation of dreams. When he awoke, he found his frame entirely chilled; and, a few days after, he was seized with a fever, which carried him off, on the 14th of August, 1798.

Thus perished, in the prime of life, one, who bade fair to rival the most eminent sculptors of his day, and had already achieved works worthy of the chisel of Canova himself. That great man was one of Deare's most rapturous admirers; and West and Sir Joshua Reynolds did him no more than

justice, in speaking of him in the warmest terms of admiration and respect. Though he wrought, chiefly, at Rome, it was for his own countrymen; and England may be proud of having, among its collections, some of the finest productions of this admirable sculptor. His Landing of Julius Cæsar, let into the wall, over the chimney-piece of the dining-parlour of John Penn, Esq., at Stoke Park, has been named as his best performance; but his marine views, and Edward and Eleanor, are, at least, equal, and, in the opinion of many, superior. The celebrated traveller, Dr. Clarke, in speaking of Queen Eleanor sucking the poison from King Edward's arm, says: "The tradition, however, which, after all, is not disproved by the evidence Fuller has adduced, has given rise to one of the finest specimens of modern sculpture existing in the world; and as it affords, perhaps, the only remaining proof of the surprising abilities of an English artist (snatched from the pursuits of fame in the very opening of a career which might have classed him with the best sculptors of ancient Greece), the author considers it a patriotic duty, to pay some tribute to its merit; and, thereby, to the memory of its author, John Deare, who, at a very early period of life, attained to a surprising degree of perfection in sculpture and design." No sculptor had a more spirited touch than Deare, or displayed more taste and knowledge in every thing he attempted. That his enthusiasm and industry were unprecedented, none will deny; perfection, and nothing short of it, was his aim; and, in some particulars, he may be said to have attained it. The hands and feet of his figures were pointed out by West, when visitor of the Academy, as perfect models, to the students. Deare admired beautiful hair to such an excess, that he would sometimes walk twenty or thirty miles on foot, under a scorching sun, to mould an antique head of hair, and return to Rome the same day.

The character of Deare was that of a lively, open-hearted, and generous man, though occasionally hasty in temper. Some of his ideas, too, partook of that eccentricity which is not uncommon in genius; he considered, for instance, that it was improper to pray to the Deity with his clothes on, and, in con-

formity with this notion, was entirely uncovered when at his devotions. His nephew Joseph, says Smith, "after having gained the whole series of silver

medals in the Royal Academy, had, like his uncle, the honour of receiving the gold medal for the best model of an original design of David and Goliath."

RICHARD WESTMACOTT.

RICHARD WESTMACOTT was born in London, about the year 1775, and, in conformity with the taste which he early displayed for the art in which he has since become so eminent, was apprenticed to an able sculptor, a native of Carrara. In his eighteenth year he was sent to Italy; and, after having made a short stay at Paris, arrived at Rome in January, 1793. In this city, he was fortunate in obtaining the friendship and advice of the illustrious Canova, who suggested to him a plan of study, and first excited his ambition to excel in historical sculpture. On the approach of the unhealthy season, Mr. Westmacott left Rome for Florence, where, in the year 1794, he received the first premium from the Academy for the class of sculpture. Returning to Rome in the following year, he was awarded the pope's medal, at St. Luke's, for composition, and had the gratification of receiving it from the cardinals in the presence of his royal highness the Duke of Sussex, in the capitol. During a second visit to Florence, in 1795, the subject of our memoir was elected a member of the Academy in that city. He passed the next two years in a tour through the interior and unfrequented parts of Italy, and, on one occasion, was near losing his life by banditti. He was attacked near Storta, close to the tomb, vulgarly called Nero's, on the Flaminian way, and received a severe wound on the shoulder, besides being rifled of everything. Crossing the Adriatic to Trieste, he pursued his journey through Vienna, Dresden, and Berlin, and arrived in England at the close of the year 1797.

His reputation was not long in being established; he was elected an associate of the Royal Academy, in 1805; and, about three years afterwards, his statue of Addison was erected, in Poet's Corner, Westminster Abbey; representing, as it has been observed, that celebrated

writer with all the placid dignity belonging to his character. In 1809, he completed, and erected in the south transept of St. Paul's Cathedral, the monument to Sir Ralph Abercrombie: an eminent example of the successful treatment of modern costume in sculpture. In the same year, he produced the statue of the Duke of Bedford, in Russell Square, the first he had attempted in bronze. He subsequently executed, in the same material, the statue of Mr. Fox, in Bloomsbury Square, and of Lord Nelson, at Birmingham; and the masterly manner in which he completed them, led to his being employed on the colossal bronze statue, in Hyde Park, called the Achilles; the largest that has been achieved in any country. The inscription which it bears informs the spectator that it is erected to Arthur, Duke of Wellington, and his brave companions in arms; and that the statue, cast from cannon taken in the battles of Salamanca, Vittoria, Toulouse, and Waterloo, is inscribed by their countrywomen. The material, however, does not consist entirely of cannon, the metal of that destructive engine being found too brittle to be used alone; and it was, therefore, found necessary to add to twelve four-and-twenty pounders, about a third of metal of a more pliant and fusible kind. The original figure, from which the Achilles is taken, is one of two statues, called, by some, Castor and Pollux, which stand on Monte Cavallo, in Rome. The former, from which Mr. Westmacott's is taken, has been attributed to Phidias; and it is singular, that when Napoleon had subjugated Germany, the very groupe in question was selected for a device on a medal, struck by him, to commemorate that event. The Achilles, to use Mr. Westmacott's own words, "has never been equalled for loftiness of conception and grandeur of form, and a cast from

it has ever been a desideratum in the northern academies of sculpture and painting; more particularly, as the antique marble has been, in many parts, decomposed by exposure to the atmosphere, and will soon be in a mouldering state." Mr. Westmacott's undertaking was of great magnitude and difficulty; but all the merit of the artist was overlooked in the general outcry against what was considered the indecency of his performance; and the press and the print shops concurred for a time in ridiculing and decrying his labours.

The other chief works of this eminent sculptor are: the monument to Lord Collingwood, in St. Paul's; to the memory of Sir Isaac Brock and of Captain John Cooke, in the same cathedral; and the monuments of Fox and Pitt, in Westminster Abbey. Among his statues, we may mention a bronze one of Pitt, in the National Debt office, in the Old Jewry, and a marble one of Lord

Erskine in the hall of the Society of Lincoln's Inn. The latter is a good likeness, but deficient in character: the attitude and expression are more characteristic of the calm and argumentative philosopher, than of the energetic and eloquent advocate.

The works of our artist, which have chiefly attracted attention at the exhibition, are: the beautiful statue of a Peasant Girl, of a Hindoo Girl, and his exquisite figures of Cupid and Psyche. The Psyche is, perhaps, his *chef-d'œuvre*; this lovely and divine personification is in the Duke of Bedford's gallery, at Woburn: his grace having given a thousand guineas for it.

Mr. Westmacott visited France a second time in 1815, when he returned to England with Canova. He was elected a royal academician in 1816; and is also a fellow of the Society of Antiquaries, and of the Dilettanti Society.

FRANCIS CHANTREY.

THE native place of this eminent sculptor is at Norton, a small village in Derbyshire, where he was born on the 7th of April, 1782. His father was a wealthy farmer, but dying soon after the birth of his son, the latter was educated by his mother with a tenderness and solicitude which have been amply repaid; for she has survived to witness the fame attendant upon those works, of which we are about to write. Agriculture appears to have been the first pursuit of the subject of our memoir, after he had left school, but not his only one; he had already developed a taste for art, by making various models in clay, but with no idea that such an occupation would be connected with his future profession. In his seventeenth year, he left home, to be articled to a solicitor at Sheffield; but no sooner had he arrived in that town, than the sight of some figures in the window of a shop, determined him to become a sculptor. He was accordingly apprenticed to a carver and gilder, named Ramsay, under whom, or rather, in whose service, he made all the progress that skill, industry,

and enthusiasm, at so early an age, could attain. "During the intervals of ordinary labour at Sheffield," says his biographer, "he did not amuse himself like most young men; but, when retired to his lodgings, lights might be seen in his window, at midnight; and there would he be found, working at groupes and figures, with unabated diligence, and unwearied enthusiasm." Mr. Ramsay and his pupil had been long mutually dissatisfied with each other: the latter, because he found his efforts checked in his endeavour to be an artist; the former, because he did not require more than a mere workman could perform; and both parties, therefore, separated with pleasure. In his twentieth year, Mr. Chantrey purchased the remainder of his time, and, in the month of May, 1802, came to London. In the following June, he proceeded to Dublin, with the intention of making a tour through Scotland and Ireland; but a dangerous illness preventing this, he returned to London, determined to devote himself, unremittingly, to his professional studies.

One of his earliest works was a bust

of his friend, Raphael Smith; but that, which first made his name known in the metropolis, was a bust of Horne Tooke, in which he displayed the principles of that free, natural style, for which he is so much distinguished. About the same time, he executed a colossal head of Satan; and, "eclipsed as it now is by more celebrated works," says his biographer, "its gaze of dark and malignant despair never escapes notice." In 1810, he fixed his residence and his studio at Pimlico; and was, soon after, intrusted with the execution of the statue of George the Third, for the corporation of the city of London. Before he had completed this work, he was employed by Mr. Johnes, of Hafod, to make a monument in memory of his only daughter; which is said to be a production of beauty and tenderness,—a scene of domestic sorrow, exalted by meditation. In the course of a professional tour in Scotland, he executed, besides other works, a statue of President Blair, and of the late Lord Melville, for Edinburgh, and an admirable bust of Professor Playfair. On his return to London, he was employed, by government, to execute monuments for St. Paul's, in memory of Colonel Cadogan and General Bowes, and, afterwards, of General Gillespie. In 1814 and 1815, he visited Paris, for the purpose of inspecting the works of art in the Louvre; and, shortly after his return, commenced upon that exquisite specimen of art, the monument of the two sisters, now in Litchfield Cathedral. A work, finished with such skill, and combining such grace, pathos, and beauty, was never, perhaps, beheld; and it is no wonder that, on its exhibition at the Royal Academy, it was preferred, by almost every spectator, to the Hebe and Terpsichore of Canova, which were placed beside it. "So eager," it is said, "was the press to see this groupe of Chantrey's, that a look could not always be obtained: mothers stood over them, and wept; little children knelt, and kissed them; and the deep impression they made on the public mind was permanent." Wrought in the same feeling, by Chantrey, is a devotional statue of Lady St. Vincent, and a statue of Louisa Russell, one of the Duke of Bedford's daughters.

The attitude and expression of the figure, which stands on tiptoe, fondling, with delight, a dove in her bosom, is exquisitely natural. In proof of this it is said, that a child of three years' old, coming into the study of the artist, and seeing the marble infant, held up its hands to the statue, and called aloud, and laughed, with the evident expectation of being attended to.

Mr. Chantrey was elected a member of the Royal Academy in 1818; his presentation work being a bust of Benjamin West. About the same time, he was elected a member of the Royal and Antiquarian Societies, to the former of which he presented a bust of their president, Sir Joseph Banks. Among his other busts, we may mention those of Walter Scott, Wordsworth, and Rennie, the civil engineer; the last has been reckoned, by many, his master-piece. One of his greatest monumental efforts, is the statue of the Hon. Spencer Perceval, in All Saints' Church, Northampton. His more recent productions comprise his monument of the late David Pike Watts, Esq.; a sleeping child, the daughter of Sir Thomas Dyke Acland; the statue of Washington, in the state-house, at Boston; of Francis Horner, Esq., for Westminster Abbey; and a bronze statue of Pitt, for the city of London.

For simplicity, grace, and nature, Mr. Chantrey is undoubtedly the finest sculptor which this country, or perhaps any other, has produced. Such qualities, if proof were wanting, have been triumphantly proved by him to be the leading characteristics of genuine pathos and true dignity. He is essentially a native artist; for, disdaining all the artificial and meretricious graces of the continental school, he has kept true to Nature, and Nature such as he found her characterized in his own country. He generally seizes on the likeness of a bust in an hour's work; but, both in the conception and finish of his productions, he is said to be extremely fastidious. One of his unexecuted designs was a statue of Nelson, one hundred and thirty feet high, with a star on his left breast, to be illuminated at night, and erected at Yarmouth, on a pier projecting far into the sea, and on a pedestal made of the bows of vessels taken from the enemy.

ROBERT FORREST.

ROBERT FORREST was born in the parish of Oarluke, in the Upper Ward of Lanarkshire, about the year 1790. Like his countryman, James Thom, he was bred a stone-mason, and turned his attention to sculpture, of his own accord. During the year 1810, having occasion to visit some noblemen's seats, where various specimens of art were to be seen, overgrown with moss, he examined them minutely, and then determined to attempt something in the same style himself. He commenced his operations in secret, chusing for his studio a remote spot in a wood on the banks of the Clyde; and here, in the autumn of 1817, he was accidentally discovered by Colonel Gordon, who had lost his way whilst shooting. The sculptor had, at this time, executed a number of small figures, partly of the human species, but chiefly of the hare and fox, and other animals, by which he was surrounded. The colonel purchased of him a figure of Bacchus, the first piece of sculpture which Forrest had ever sold; and, soon after, a second purchase was made of him, by a gentleman recommended by his first customer.

It was not long before his productions began to form the subject of general conversation in Lanarkshire. He soon obtained patrons, as well as admirers; and Mr. Robertson, of Hallcraig, immediately gave him a commission for a full-sized figure of a highland chief, which the artist executed in a manner perfectly satisfactory to his employer. He now left his working-place in the wood, and fixed on a quarry, near Orchard, a few miles below Lanark, for his studio. Here he tried his hand at historical subjects; and executed, among other figures, Old Norval, Sir John Falstaff, and Rob Roy: but what, at this period, contributed chiefly to his fame, was his statue of Sir William Wallace, for the town of Lanark. This figure is seven feet six inches in height, in a Roman costume, with sword and buckler; and the day of its elevation, in the place destined for its reception, was a proud one for

the sculptor. His performance was universally applauded; and he was himself carried in triumph through the streets, preceded by music, and the banners of the different trades.

In 1823, he attempted a less elevated, but not less difficult, style of sculpture; taking, for his subjects, Tam o' Shanter and Souter Johnnie, from Burns; and Simon and Bauldy, from Allan Ramsay: other occupations, however, prevented him from finishing any of these figures, except Tam o' Shanter. His biographer is silent as to its merits; but, however great, they were not, probably, on a par with those of Thom's celebrated statue. The engagement, which called him off from the above subjects, was to cut, according to a design by Chantrey, a colossal figure of Viscount Melville, to be placed at the top of the naval monument, in St. Andrew's Square, Edinburgh. The manner in which he executed this figure, which is about fifteen feet in height, and composed of nine blocks of stone, caused him to be employed to model and cut a colossal statue of John Knox, which was erected in the Merchants' Park, near Glasgow. The committee, under whose direction he was employed, signed a certificate, on the completion of his work in 1826, stating, "That Mr. Robert Forrest modelled, and completely finished, the colossal statue of John Knox, in a manner which has given to them the highest satisfaction; that they consider it to do great honour to Mr. Forrest as a statuary in that species of sculpture, and trust that it may prove the means of increasing his reputation and professional success. They have much pleasure in adding, that, in all their intercourse with him, he manifested the most obliging disposition, and honourable desire to fulfil to the utmost the obligations he had contracted."

In the meantime, Tam o' Shanter, and other rustic figures, which lay incomplete in our artist's studio at the quarry, were being constantly visited by the curious; and such was their fame,

that the coach between Lanark and Glasgow was advertised as being permitted to stop at the place for a short time, to enable the passengers to view them. Mr. Forrest's other performances that remain to be noticed are his equestrian groupes; four of which, the Duke of Wellington, the Duke of Marlborough, Queen Mary and Lord Herries, and Robert the Bruce and the Monk, were exhibited by him at Edinburgh. These are all full of genius and originality, and have met with the approbation and patronage of the most distinguished personages in Scotland.

The biographer of this talented and industrious artist has justly characterized him as "one of Scotia's humble sons, who, by the efforts of his genius and strength of mind, has raised himself from the obscurity of his native glen, to be an honour to himself and to the country which gave him birth; and one who, to those who have known him from his youth, still appears the simple, unassuming, unpretending country mason, apparently as much astonished at his own efforts, as those who look on them are gratified."

JAMES THOM.

THIS celebrated self-taught sculptor was born of respectable parents, near Tarbolton, in Ayrshire, about the year 1800. At his own request, he was apprenticed, at a proper age, to a mason in Kilmarnock; but to the drudgery of his art he shewed such little attachment, that his master is said to have considered him rather a dull apprentice. In the ornamental part of his calling, however, he displayed his talents conspicuously; and he considers, it is said, some specimens of his workmanship, in stone, which he executed about this time, as superior to any thing he has since done. At the expiration of his term of apprenticeship, he removed to Glasgow, where he met with speedy and profitable employment, the wages which he received being considerably higher than the ordinary rate.

It was not till the year 1827, that Mr. Thom began publicly to develop his abilities as a sculptor. His first essay was a bust of Burns the poet, from a copy of the original portrait by Nasmyth, from which he was permitted to take a sketch by Mr. Auld of Ayr, a gentleman, who afterwards proved his steady friend and patron. Mr. Thom knew so little of drawing, that he was obliged to content himself with a very imperfect sketch, taken by means of transparent paper; yet, in less than five days, he surprised Mr. Auld, by bringing the finished bust. The work was somewhat defective as a likeness,

but the execution, the mechanical details, and the general effect, were surprising. Mr. Auld now advised him to try a full-length figure; and, on his hesitating only in consequence of the expense of the block of stone, offered to procure him any from the neighbouring quarries, which he might select. Whilst he was absent for that purpose, our sculptor, who was little known at Ayr, was rather ridiculed, than encouraged, for what was termed his presumption; so that, on his return, to give confidence to his friends, he said, "Perhaps, I had just better try my hand at a head, as a specimen o' Tam." He went accordingly to Crosby Churchyard, where he was then employed upon a gravestone; and pulling from the ruins of the church the rabat of the doorway, sat himself down among the long grass that covered the graves, and, in that position, finished the head, without rising. What is more extraordinary, it rained during the whole time of his operations, but so completely was he absorbed in his work, that he declares himself to have been unconscious of the "rattling showers" from the moment he commenced.

The production of Tam's head at once removed all doubts from the mind of Mr. Auld, and a block was accordingly taken to Ayr, where Thom commenced upon the full-length figure, in a workshop near Cromwell's Fort. The model, which he had in his imagination,

was the traditional figure of the well-known Douglas Graham, a renowned specimen of a Carrick farmer, some forty years ago, and who, residing at Shanter, furnished to Burns the prototype of his hero. A stout carter sat for the right leg; but the *soubriquet* of Tam o' Shanter being likely to attach to him in consequence, he refused to enter the sculptor's studio again, to sit for the fellow limb. For a representative of Souter Johnnie, he chose a cobbler living near Maybole; but who, refusing, upon any terms, to sit for his portraiture, Thom was obliged to trust to his memory, after two interviews with the original. "It will doubtless," says the writer of a short account of Mr. Thom, in Chambers's Edinburgh Journal, "excite the admiration of every one, in the slightest degree conversant with the arts, that these figures, so full of life, ease, and character, were thus actually executed without model, or drawing, or palpable archetype whatever. The artist, indeed, knows nothing of modelling; and so little of drawing, that we question if he would not find difficulty in making even a tolerable sketch of his own work. The chisel is his modelling tool,—his pencil,—the only instrument of his art, in short, with which he is acquainted, but which he handles in a manner, we may say, almost unprecedented in the history of sculpture. This, however, is the minor part; for we think, nay, are sure, we discover in this dexterity of hand, in this unerring precision of eye,—in this strong, though still untutored, conception of form and character, the native elements of the highest art. These primordial attributes of genius, by proper culture, may do honour to their country and to their possessor: at all events, instruction will refine and improve attempts in the present walk of art, even should study be unable to elevate attainment to a higher. Now, however, it would be not only premature, but unjust, to criticise these statues as regular labours of sculpture: they are to be regarded as wonderful, nay, almost miraculous, efforts of native, unaided, unlearned talent,—as an approach to truth, almost

in spite of nature and of science; but they do not hold, with respect to legitimate sculpture—high-souled, the noblest, the severest of all arts—the same rank as, in painting, the works of the Dutch masters do, as compared with the lofty spirits of the Romans,—precisely for this reason, that while similar subjects are not only fit, but often felicitous, for the pencil, they are altogether improper objects of sculptural representation."

Mr. Thom's chief works, besides those just mentioned, consist of The Landlord and his Mate, from the same poem, a statue of Wallace, and a figure of Old Mortality. The Landlord and his Mate, though not equal in graphic truth and humour to Tam and Souter, are admirable specimens of the sculptor's powers, and faithful personifications of the characters whom he has selected for his subject. The statue of the Scottish patriot is placed in the niche of the new tower, just erected in Ayr, on the site of the ancient "Wallace Tower" of Burns; but possesses, if the writer from whom we quote is to be relied on, neither the truth of nature, nor the dignity of ideal representation. The figure of Old Mortality is said to be the most striking evidence of its author's genius, though only a model in clay, and as yet, we believe, uncommissioned for in stone. The subject occurred to him during a voyage to London in the Leith steam packet, in the cabin of which he read, for the first time, Scott's Novel of Old Mortality. After having perused it, he made a sketch of the figure in the imagined attitude, and, to his astonishment, found nearly a fac-simile of it in the portfolio of Wilkie, whom the same idea had struck several years before.

Mr. Thom's figures of Tam o' Shanter and Souter Johnnie have been exhibited with applause in almost every part of the united kingdom; and, from the highest to the lowest, there is scarcely a house which does not contain a cast of them. His studio is the resort of all intelligent strangers who visit Ayr, where, it is said, his modest manners, and moral worth, have conciliated the respect of every one.

ARCHITECTS.

ARCHITECTS.

SIR CHRISTOPHER WREN.

THIS illustrious architect, mathematician, mechanic, and philosopher, the son of Dr. Christopher Wren, Bishop of Ely, was born at his father's rectory, at East Knoyle, in Wiltshire, on the 20th of October, 1632. Being of a delicate constitution, he was first educated at home; but was afterwards sent to Westminster School, and Wadham College, Oxford, of which he was entered, at the age of fourteen, as a gentleman commoner. He soon attracted the notice of the whole university by his precocious genius, and in particular, by his mathematical and mechanical skill. Of the latter he gave proof by the invention of several instruments; and of the former, by writing, in his sixteenth year, a Treatise on Spherical Trigonometry on a new plan. He also translated into Latin, Oughtred's Geometrical Dialling, at the instance of Dr. (afterwards Sir Charles) Scarborough, a celebrated physician and mathematician, for whom Wren made some excellent architectural models in pasteboard.

In 1650, he took the degree of B. A.; and, in the following year, published an algebraical tract, relating to the Julian period, which was inserted in the *Theatrum Historicum et Chronologicum*, of Helvicus, printed at Oxford, during the same year. In 1653, he graduated M. A., and was elected fellow of All Souls. In 1657, he was elected professor of astronomy, in Gresham College, London, which appointment he resigned in 1660, on his election to the Savilian professorship of astronomy, in the university of Oxford; and, in the following year, he took, both there and at Cambridge, his degree of D.C.L. In 1663,

he became one of the members of the Royal Society, an institution which originated in the meetings of himself and other collegians at Oxford, under the title of the Philosophical Society, before whom he exhibited various experiments, and mechanical improvements.

It is as an architect, however, that we have chiefly to do with Wren, who appears to have been recommended to the king in that capacity a short time previously to the last mentioned year. He was then offered a commission upon very advantageous terms, to superintend the works at Tangier, but, preferring employment in England, in consequence of ill health, he was deputed to prepare designs for the general repair of St. Paul's Cathedral. Whilst engaged upon them, he also made the drawings for Dr. Willis's *Anatome Cerebri*, and in 1665, he made a tour to France for the purpose of architectural improvement. At Paris, he was introduced to the celebrated sculptor, Bernini, and took notice of all that could tend to elevate his ideas of art. Walpole observes, it is to be regretted that he "went no farther" than the French capital; "as the great number of drawings he made of the buildings there, had but too visible an influence on some of his own."

The designs of Wren, for the restoration of St. Paul's, were rendered nugatory, by the destruction of that edifice, shortly after his return to London, in the great fire of 1666. He was then appointed surveyor-general, and principal architect for rebuilding the whole city, together with the cathedral of St. Paul, and all the parochial churches, amounting to fifty-one, which had been demolished by the conflagration.

gration. The plan which he, in consequence, drew up, was on a most ample and magnificent scale; and, if it had been acted upon, would have rendered London the most superb, as well as the most extensive city in the world. He proposed, among other things, that the principal streets should be ninety feet wide, others sixty, and none less than thirty; that every church should not only be completely detached, but form a beautiful object from every point of view; that the principal streets should open into magnificent piazzas, in one of which the Exchange was to stand, and in another, all the city companies' halls; that all noxious trades should be carried on without the city, &c. It is to be regretted, that a plan so noble and convenient was not carried into effect; but the rights of private property appear to have been insisted on with an obstinacy that rendered its adoption utterly impracticable.

In 1667, Wren succeeded Sir John Denham as surveyor-general of the royal works; and, in 1673, he found his time so much occupied in the duties of his office, that he was compelled to resign his Savilian professorship. In the following year he was knighted; and, in 1675, laid the first stone of the present St. Paul's Cathedral, his plans for which had been approved by the king about eight months previously. This magnificent structure occupied thirty-five years of the life of the subject of our memoir; whilst that of St. Peter's, at Rome, was not finished under one hundred and forty-five years, a period that exhausted the labours of twelve successive architects, and the patience of nineteen popes. Sir Christopher is said to have received only £200 a-year for his superintendence of St. Paul's; and to have had a moiety of that detained from him, lest he should relax in his exertions for its completion!

To enumerate the whole of Sir Christopher's various works, would be to mention almost all the principal churches in London, besides the Monument, and the Hospital of Christchurch. He also built Hampton Court Palace, the Theatre at Oxford, and the great Campanile of Christchurch College; the Library of Trinity College, Cambridge; and the Hospitals of Chelsea and Greenwich. In the meantime, he was selected to fill

other offices of honourable trust than those connected with his profession. He was elected president of the Royal Society in 1680; was returned to parliament, in 1685, for Plympton; and, in 1700, for Weymouth and Melcomb-Regis. He held his place of surveyor of the works until 1718, when, in consequence of a court intrigue, he was superseded in the eighty-sixth year of his age; in reference to which, Walpole observes, that "the length of his life enriched the reigns of several princes, and disgraced the last of them." He died on the 27th of February, 1723, and was buried in St. Paul's, where his tomb is marked by the appropriate inscription, "Lector! si monumentum requiris, circumspice." He was twice married, and was survived by one son.

"Sir Christopher Wren," says Seward, in his *Biographiana*, "was a man of small stature. When Charles the Second came to see the hunting-palace he had built for him at Newmarket, he thought the rooms too low. Sir Christopher walked about them, and looking up, replied, 'Sir, an please your majesty, I think they are high enough.' The king squatted down to Sir Christopher's height, and creeping about, in this whimsical posture, cried, 'Ay, Sir Christopher, I think they are high enough.'"

Nothing could be more amiable than his private character; temperate and pious, he set an example to all who knew him, that made him equally respected and beloved. His intellectual and moral qualities were conspicuously joined, and in the midst of his most arduous exertions, he was as anxious to evince the one as the other. Whilst St. Paul's was in progress, he affixed a notice in several parts of the building, stating, that any labourer, who was heard swearing during his labour, would be dismissed. Of this master-piece of his genius he was justly proud; and, after its completion, he used to be carried to view it, once every year, until the time of his death.

The other churches, besides those already mentioned which particularly attest his remarkable skill, are, St. Mary-le-Bow's; St. Michael's, Cornhill; St. Bride's; and St. Stephen's, Walbrook. This last is remarkable for the beauty of the interior; and has been preferred, by

foreigners of taste, to every thing of the kind in Europe. The Monument, too, may challenge competition with some of the most renowned pillars of antiquity. It is said, that when the committee, appointed to inspect the column, after its completion, hastened out in alarm to Sir Christopher, to inform him that they had very sensibly felt a rocking motion, he exclaimed,—“Then, gentlemen, I am immortalized! for what you consider a cause of alarm is to me an evidence of its durability!”

Much as Wren executed, some of his most beautiful designs remain on paper. Many of his draughts were purchased by All Souls' College, in the library of which is a bust of Sir Christopher. It should be observed, that the model selected for St. Paul's was not his favourite one; in the original model, says a writer, quoted by Dr. Aikin, “the chief defects of that building are avoided; and had it been carried into execution, with the improvements which would naturally have occurred to his inventive mind, it would have been, unquestionably, the finest edifice of the kind.” “His talent,” adds the same authority, “was particularly adapted to ecclesiastical architecture, which afforded domes and towers to his picturesque fancy; while, in his palaces and private houses, he has sometimes sunk into a heavy monotony, as at Hampton Court and Winchester. At Greenwich, however, the additions made by him to the original work of Inigo Jones, are singularly grand and beautiful. On the whole, Sir C. Wren's architecture is perhaps the perfection of that modern style, which, with forms and modes of construction essentially

Gothic, adopts, for the decorative part, the orders and ornaments of antiquity.”

As a man of science, Sir Christopher holds a distinguished rank among the practical mathematicians and mechanics of his day; and in that character alone, would have been known to posterity. To enumerate his various discoveries would occupy too great a space; but a few of the principal may be mentioned. He invented a self-registering thermometer, in which the liquor always remained at the same height; an instrument, to ascertain what quantity of rain would fall upon a given piece of ground, in any given space of time; and made two telescopes, to open with a joint, like a sector, by which distances might infallibly be taken to half minutes. “He fully demonstrated,” says Dr. Spratt, in his History of the Royal Society, “all dioptrics in a few propositions, shewing not only (as in Kepler's) the common properties of glasses, but the preparations by which the individual rays cut the axis, and each other; upon which the changes, as they are commonly called, of telescopes, or the proportion of the eye-glasses and apertures, are demonstrably discovered.” Navigation also, as well as astronomy, owes much to his labours; he demonstrated the mechanical powers by which ships are made to sail against the wind; and invented an instrument, which exemplified his theory, and shewed the reason of sailing to all winds. In fine, scarcely anything came under his eye, capable of improvement, that did not receive it from him; and few problems were too difficult for his acute and comprehensive mind to solve.

SIR JOHN VANBRUGH.

SIR JOHN VANBRUGH, descended from a family, originally of Ghent, in Flanders, was born in the year 1666, in the parish of St. Stephen, Walbrook, London. His father is said to have acquired a handsome fortune, by carrying on the business of a sugar-baker at Chester, but, at the period of his son's birth, he resided in London, and was comptroller of the Treasury Chambers.

Having completed his education, and acquired the character of an agreeable companion and a man of wit, he obtained an ensigncy in the army, filling up his leisure by sketching the outlines of several plays, as the ideas of each occurred to him. Whilst in winter quarters, he happened to shew one of them to Sir Thomas Skipwith, with whom he had become acquainted, and

who was possessed of a large share in a theatrical patent. Sir Thomas was highly pleased with the play; and *The Relapse*, which was the name of it, was produced, with great success, in 1697. The freedom of the dialogue, however, gave occasion to censure from the graver sort of people, and induced Vanbrugh, on his publishing the play, to write a vindictory preface, in which he asserted his belief that the most innocent woman, after reading it over impartially in her closet, would think it no affront to her prayer-book, to lay it upon the same shelf! His next play was *The Provoked Wife*, which he finished at the request of Lord Halifax, and brought out at the theatre in Lincoln's Inn Fields, in 1698. This, though liable to the same objections as the former, was considered one of the most witty and humorous productions of the age, and has exercised the talents of some of our first actors in the original character of Sir John Brute. His play of *The Provoked Wife* was succeeded by his *Æsop*, performed at Drury Lane Theatre, for about eight or nine nights, and but indifferently received, though abounding with general satire and useful morality, joined to no small portion of humour. The piece was originally written in French; but the scenes of Sir Polydorus Hogstye, the players, the senator, and the beau, were added by Vanbrugh.

On the accession of Queen Anne, Vanbrugh shared the patronage which most of the wits of that time enjoyed; he was knighted, and made Clarendieux king at arms, a place which he disposed of after he had held it for some time. In 1705, he projected the building of a theatre in the Haymarket, by subscription; and, on its completion in the following year, it was opened by Betterton, and the other patentees, under the joint management of the subject of our memoir and Mr. Congreve: "The proprietors," says one of Sir John's biographers, "imagined that the conduct of two such eminent authors would restore their ruined affairs; but they found their expectations were too sanguine; for though Sir John was an expeditious writer, yet Mr. Congreve was too judicious to let anything come unfinished out of his hands; besides, every proper convenience of a good theatre had been sacrificed, to show the audience a vast

triumphal piece of architecture, in which plays, by means of the spaciousness of the dome, could not be successfully represented, because the actors could not be distinctly heard." The Italian Opera beginning at this time to come into fashion, Vanbrugh and Congreve opened their theatre with an opera, translated from the Italian, called *The Triumph of Love*; but it met with so cold a reception, that it was almost immediately withdrawn, to make way for Vanbrugh's comedy of *The Confederacy*, adapted and greatly improved from the *Bourgeois à la Mode*, of Dancour. This is considered one of his wittiest and, at the same time, most licentious productions; but it did not meet with the success it deserved, though, upon the whole, it was well received. By the retirement of Congreve soon afterwards, Vanbrugh was left sole manager of the establishment, the credit of which he endeavoured to support, by the successive pieces that came from his own pen alone. They were mostly adaptations from the French, into his translations of which he had a most happy talent of throwing the English spirit. The principal pieces which he produced were *The Cuckold in Conceit*, from the *Cocu Imaginaire*, of Molière; *Squire Treebooby*, from his *Monsieur de Pourceaugnac*; and *The Mistake*, from the *Depit Amoureux*, of the same author. They failed, however, to restore the theatre to that state of prosperity which had been anticipated; and Vanbrugh, getting tired of the concern, soon after disposed of it to Mr. Owen Swiny. Besides the plays already mentioned, he was the author of *The False Friend*, a comedy, and *A Journey to London*, which was finished by Cibber, who says that our author's intention, in composing this piece, was to make some amends for those loose scenes, which, in the fire of his youth, he had, with more regard to applause than virtue, exhibited to the public. His merits as a dramatist have been acknowledged to be of a high order by all critics; and, perhaps, there is more of praise than of censure in Pope's line:

How Van wants grace, who never wanted wit!

It is now time to speak of him as an architect, in which character his abilities are more questionable than those which

he is allowed to possess as a writer. Whether he cultivated, by study, the early taste which he displayed for the art, we have not been informed; nor is it clear by what steps he arrived at the high reputation he must have enjoyed, to cause him to be intrusted with the erection of the Duke of Marlborough's palace, at Blenheim. It is said that he studied architecture in his youth, abroad; and, whilst in France, being discovered taking views of the fortifications, was apprehended and committed to the Bastille, as a spy, but was almost immediately released. His other works, besides Blenheim, are: Castle Howard, in Yorkshire; Eastbury, in Dorsetshire; King's Weston, near Bristol; Easton Neston, in Northamptonshire; Mr. Duncombe's, in Yorkshire; and Seaton Delaval, in Northumberland. Whatever fame the building of Blenheim may have procured Vanbrugh, it was, on the whole, a source of much mortification and disappointment to him, in more ways than one. Not only did the wits abuse his taste, but parliament, after the death of Queen Anne, having withdrawn all pecuniary grants, for the completion of the mansion, great part of the charges fell upon Vanbrugh; the duke refusing to pay either him or his workmen, except to a very trifling amount. "I have the misfortune," says Vanbrugh, in a letter to Jacob Tonson, "of losing,—for I now see little hopes of ever getting it,—near £2,000, due to me for many years' service, plague, and trouble at Blenheim, which that wicked woman of Marlborough (the duchess) is so far from paying me, that the duke, being sued by some of the workmen for work done there, she has tried to turn the due to them upon me; for which, I think, she ought to be hanged." As some remuneration for these losses, probably, he was knighted by George the First; and appointed, in 1716, to the places of surveyor of the buildings at Greenwich Hospital, comptroller-general of the royal works, and surveyor of the gardens and waters. It was also intended that he should have the place of Garter king at arms; but finding that another had a reversionary grant, he resigned his tabard to Knox Ward, Esq. and died, shortly afterwards, at Whitehall, of a quinsy, on the 26th of March, 1726.

Vanbrugh's reputation as an author

has been established by time; and, notwithstanding the sarcasms of Swift and others, his fame as an architect bids fair to become equally durable. The epigrammatic epitaph:

Lie heavy on him, earth, for he
Laid many a heavy load on thee;

has been repeated by innumerable lips; but how few of those, who have chuckled over the couplet, have ever seen one of the architect's works! When he was appointed Clarendieux king at arms, Swift indulged his humour, by observing, that he might now *build houses*; and of his Blenheim, he said,

That, if his grace were no more skill'd in
The art of battering walls than building,
We might expect to see, next year,
A mouse-trap-man chief engineer.

Yet those, who repeat these and other witticisms, if they can be called so, should be aware, that Swift and Pope, who were the chief authors of them, afterwards expressed a wish that their raillery against Vanbrugh, "though ever so tender, or resentment, though ever so just, had not been indulged." The following censure of Walpole carries at least evidence of the originality of Vanbrugh's architecture; and as to the rest, we cannot better answer it, than by quoting the opinion of Sir Joshua Reynolds in Sir John's favour: "Vanbrugh," says Walpole, "wants all the merit of his writings to protect him from the censure due to his designs. What Pope said of his comedies, is much more applicable to his buildings:—

How Van wants grace!—

Grace!—he wanted eyes; he wanted all ideas of proportion, convenience, propriety. He undertook vast designs, and composed heaps of littleness. The style of no age, no country, appears in his works; he broke through all rule, and compensated for it by no imagination. He seems to have hollowed quarries, rather than to have built houses; and should his edifices, as they seem formed to do, outlast all record, what architecture will posterity think was that of their ancestors? Durable as his edifices are, *The Relapse*, *The Provoked Wife*, *The Confederacy*, and *Æsop*, will probably outlast them; nor, so translated, is it an objection to the two last that they were translations.

If Vanbrugh had borrowed from Vitruvius as happily as from Dancour, Inigo Jones would not be the first architect in Britain." This criticism is unjust, and, in some points, is directly opposed by that of Sir Joshua Reynolds, whose taste in matters of art, if not admitted to be supreme, will be, at least, allowed to be superior to that of Horace Walpole. After stating, that Vanbrugh appeared to have had recourse to some principles of Gothic architecture, Sir Joshua adds, "To speak of Vanbrugh, in the language of a painter, he had originality of invention; he understood light and shadow, and had great skill in composition. To support his principal object, he produced his second and third groupes or masses. He perfectly understood, in his art, what is most difficult in ours,—the conduct of the back-ground, by which the design and invention are set off to the greatest advantage. What the back-ground is in painting, in architecture is the real ground on which the building is erected; and no architect took greater care that his work should

not appear crude and hard; that is, that it did not abruptly start out of the ground without expectation, or preparation. This is a tribute, which a painter owes to an architect, who composed like a painter, and was defrauded of the due reward of his merit by the wits of his time, who did not understand the principles of composition in poetry better than he, and who knew little or nothing of what he understood perfectly,—the general ruling principles of architecture and painting. Vanbrugh's fate was that of the great Perrault. Both were the objects of the petulant sarcasms of factious men of letters, and both have left some of the fairest monuments, which, to this day, decorate their several countries; the façade of the Louvre, Blenheim, and Castle Howard."

The private character of Vanbrugh was respectable; and though his buildings made him the butt of the wits, he had no personal enemies, and even those who most abused him, were the foremost to acknowledge him "a man of wit and of honour."

JAMES GIBBS.

JAMES GIBBS was born, according to Walpole, in 1683; but Mr. Chalmers, relying on the authority of a memoir of Gibbs, in *The Scots' Magazine*, places his birth at Aberdeen, in the year 1674. He was the son of a respectable merchant of that city, and received his education at the Marischal College there. About the time that he took his degree of M. A. he had made considerable progress in the mathematics, as a foundation for the pursuit of architecture, to improve himself in which, he left Aberdeen for Holland, in the year 1694. In that country he is said to have studied under an architect of reputation, whose name, however, none of his biographers have mentioned. He was still in Holland, when that country was visited, in 1700, by the Earl of Mar, who being himself something of an architect, was so much pleased with the performances of Gibbs, that he generously assisted him with money and commendatory letters, to enable him to proceed to Italy. On his arrival at Rome, he placed himself under

a celebrated sculptor and architect of the name of Garroli, and passed altogether nine years in that city, assiduously employed in prosecuting his studies and cultivating his taste.

On his return to England, about 1710, he found the Earl of Mar among the ministry, and highly in favour with the queen. His patron exerted all the influence in his favour, which his situation afforded him; and with such success, that Gibbs was not long in acquiring both profit and reputation. On the passing of the act for the building of fifty new churches, he was employed by the trustees to build several of them, among which we may mention St. Martin's in the Fields, and St. Mary's in the Strand. The former, which was finished in 1726, at a cost of £30,000, has been compared, by Chambers, to the Parthenon; with the chaste grandeur, the dignified simplicity, and sublime effect of which, however, Mr. Gwilt observes, St. Martin's is not to be compared; though he, at the same time,

admits this church to be one of the best in London. St. Mary's in the Strand, says Walpole, is "a monument of the piety more than of the taste of the nation;" an opinion from which, probably, few will feel inclined to dissent. "It wants," as Allan Cunningham observes, "massive grandeur; and is composed of a multitude of little parts, which, though all united, and that skilfully enough, into a perfect whole, produce no impression of simplicity or true beauty."

In 1728, Gibbs published a volume of designs for churches, by which he is said to have realised nearly £2,000. In 1737, he commenced building, and, in 1747, finished, the Radcliffe Library, at Oxford, where, to use the words of Walpole, he has blundered into a picturesque scenery, not void of grandeur, especially if seen through the gate that leads from the school. The cupola, which is one hundred feet in diameter, and one hundred and forty feet high, is one of the most picturesque architectural objects, perhaps, in England; and the interior of the library has been admired by all scientific men, for the skilful arrangements everywhere visible. Another important work of Gibbs was his monument, in Westminster Abbey, to John Holles, Duke of Newcastle; a sumptuous and elegant structure, but somewhat out of harmony with the Gothic recesses and canopied figures around. He also planned and executed King's College, the Royal Library, and the Senate House, at Cambridge; and presented to the magistrates of his native city, a plan of St. Nicholas Church, Aberdeen, a short time previous to his death, which took place, after five years of suffering from the gravel and stone, on the 5th of August, 1754.

Gibbs was a nonjuror; but esteemed by men of all persuasions for his humane, forbearing, and charitable character. He died unmarried; and having left few relations, bequeathed the bulk of his property, which amounted to about £15,000, to friends and public institutions. Besides legacies of £100 each to the Foundling and St. Thomas's Hospitals, he left five hundred valuable volumes to the Radcliffe Library; and to the son of the Earl of Mar, whose fortunes had been much impaired by his adherence to the house of Stuart, he

bequeathed all his plate, and £1,000 in money, and estates which yielded £280 per annum.

Of his abilities as an architect, Walpole says, "he proved what has been seen in other arts, that mere mechanic knowledge may avoid faults without furnishing beauties; that grace does not depend upon rules; and that taste is not to be learnt. Virgil and Statius had the same number of feet in their verses; and Gibbs knew the proportions of the five orders as well as Inigo; yet the Banqueting-house is a standard, and no one talks of one edifice of Gibbs. In all, is wanting that harmonious simplicity that speaks a genius—and that is not often remarked till it is approved of by one. It is that grace and that truth, so much meditated, and delivered at once with such correctness and ease in the works of the ancients, which good sense admires and consecrates, because it corresponds with nature. Their small temples and statues, like their writings, charm every age by their symmetry and grace, and the just measure of what is necessary; while pyramids, and the ruins of Persepolis, only make the vulgar stare. Gibbs, like Vanbrugh, had no aversion to ponderosity, but not being endued with much invention, was only regularly heavy. His praise was fidelity to rules; his failing, want of grace."

This, like everything from the pen of Horace Walpole, is an agreeable piece of writing enough; but, surely, it is no true criticism on the works of Gibbs. If it be true, that "no one talks of an edifice of Gibbs," there is one edifice which few pass without gazing at in admiration; before the portico of St. Martin's in the Fields both strangers and Londoners pause, perhaps, more frequently, than before any sacred edifice, St. Paul's excepted, in the metropolis. To the generality, probably, the name of the architect is unknown; but, to paraphrase the well-known saying of a noble Roman, it is more to the honour of Gibbs that posterity should inquire why his name is not, than why it is, celebrated. Undoubtedly, if beauty, durability, and use, combined, constitute any claim to merit in an architect, Gibbs is entitled to the very first rank among the artists of his country.

WILLIAM KENT.

WILLIAM KENT, noted as an architect, painter, and, according to Walpole, the inventor of landscape gardening, was born of humble parents, in the North Riding of Yorkshire, in the year 1684. He first studied coach-painting, an art of some repute in his day, but ran away from the master to whom he was apprenticed, in his nineteenth year; and, coming to London, found encouragement as an artist in the higher ranks of his profession. It is not stated what description of pictures he executed at this time; but whether historical, landscape, or portraits, they excited, says his noble biographer, a generous patronage in some gentlemen of his own country, who raised a contribution sufficient to send him to Rome, in the year 1710. In this city, he studied under Cavalier Luti, and gained the second prize of the second class in the academy. Such of his countrymen, as were at that time in Rome, eagerly purchased his works; he was allowed £40 a-year by Sir William Wentworth, for seven years, and he left Italy in company with Lord Burlington, who gave him apartments at his own house in London, and recommended him to all the nobility.

So miserable, however, were his productions, both in history and portrait, that his reputation as a painter fell as speedily as it rose; and, but for the architectural powers, which he now began to develope, his name, in spite of the patronage of Lord Burlington, must have sunk at once into oblivion. His manner, however, of decorating houses, particularly in the interior, where he displayed no less skill as an upholsterer than as a carver of ornaments in wood and stone, was considered so elegant and tasteful, that his hand was employed in almost every mansion of any architectural pretensions in the metropolis. "His oracle," says Walpole, "was so much consulted, by all who affected taste, that nothing was thought complete without his assistance. He was not only consulted for furniture, as frames of pictures, glasses, tables, chairs, &c., but

for plate, for a barge, for a cradle. Nay, so impetuous was fashion, that two great ladies prevailed on him to make designs for their birth-day gowns; the one he dressed in a petticoat, decorated with columns of the five orders; the other, like a bronze, in a copper-coloured satin, with ornaments of gold."

Among the principal works which Kent executed as a painter, were, the hall at Wanstead House; the staircases and ceilings of several other mansions now levelled with the ground; and an altar-piece for St. Clement's Church, which was condemned by Hogarth, and has also deservedly been condemned by all who have beheld it. His portraits would seem to have been still more void of merit; as his noble and partial biographer himself asserts, they not only bore little resemblance to the persons who sat for them, but the colouring was more raw and undetermined than that of the most arrant journeyman to the profession. His chief architectural performances were, the Temple of Venus at Stowe; the Great Hall at Mr. Pelham's in Arlington Street; and the Earl of Leicester's house at Holkham, in Norfolk; though it is a matter of dispute whether the design of the last belongs to him, to the Earl of Leicester, or to one Brettingham; the two latter of whom successively laid claim to it, after Kent's death. Be this as it may, there is some merit in all the works just mentioned, but here all praise of Kent, as an architect, must end. His monument to Shakspeare has been universally condemned, and Walpole himself joined in the smile of contempt which it excited. Yet such was the influence of high patronage, that Kent, bankrupt as he was in almost every thing that could have entitled him to such distinctions, was made successively master-carpenter, architect, keeper of the pictures, and, on the death of Jervas, principal painter to the crown, with a pension of £500 a year, besides an annuity of £100 for his works at Kensington. About the year 1730, he made a second tour in Italy, accompanied by Lord Burlington, who

continued to be his steady friend and patron, from the beginning to the close of his career. We shall conclude our notice of Kent, as an artist, by mentioning his designs for Gay's *Fables*, the works of Pope, and Spenser's *Fairy Queen*. The illustrations to the two former were tolerably executed, but those to the *Fairy Queen* showed his utter inefficiency in this, as well as in every other branch of art which he had attempted. "There are figures," says Walpole, "issuing from cottages not so high as their shoulders; castles, of which the towers could not contain an infant; and knights, who hold their spears as men do who are lifting a load sideways. The landscapes are the only tolerable parts, and yet the trees are seldom other than young beeches, to which Kent, as a planter, was accustomed." As a planter, indeed, alone, Kent merits serious consideration; though, from the conspicuous station he held in his day, in other respects, we should not have been warranted in omitting his name from the present class, nor in giving a more brief account of him, contemptible as are admitted to be his pretensions to pictorial and architectural celebrity.

Walpole, and in this particular he has been followed by others, asserts that Kent was the inventor and master of landscape gardening. Like Hogarth, he laid down, as his primary rule, the undulating line of beauty, and banishing as much as possible the aid of art, exchanged steps for slopes, canals for streams, and, in fine, rescued Nature from the shears and the compass, to which she had before been subject. "He leaped the fence," says Walpole, "and saw that all nature was a garden.

He felt the delicious contrast of hill and valley changing imperceptibly into each other, tasted the beauty of the gentle swell or concave scoop, and remarked how loose groves crowned an easy eminence with happy ornament, and while they called in the distant view between their graceful stems, removed and extended the perspective by delusive comparison. Thus, the pencil of his imagination bestowed all the arts of landscapes on the scenes he handled. The great principles, on which he wrought, were perspective, and light and shade. Groupes of trees broke too uniform or too extensive a lawn; ever-greens and woods were opposed to the glare of the champaign; and where the view was less fortunate, or so much exposed as to be beheld at once, he blotted out some parts by thick shades, to divide it into variety, or make the richest scene more enchanting, by reserving it to a further advance of the spectator's step. Thus selecting favourite objects, and veiling deformities by screens of plantations—sometimes allowing the rudest waste to add its foil to the richest theatre, he realised the compositions of the great masters of painting." Among the gardens which Kent laid out, we may mention the famous one of General Dormer, and the Prince of Wales's at Carlton House, the former of which strongly resembles that of Pope at Twickenham.

Kent, who is said to have been stubborn in matters of taste, but, in other respects, of winning manners, died at Burlington House, on the 12th of April, 1748, leaving a fortune of about £10,000, to be divided, "between his relations, and an actress with whom he had long lived in particular friendship."

RICHARD BOYLE, EARL OF BURLINGTON.

RICHARD BOYLE, third Earl of Burlington, and fourth Earl of Cork, was born on the 25th of April, 1695. The events of his life are few, as recorded by his biographers, who have told little beyond the date of his successive honours, and the fact of his having a taste for the arts, of which he was also the patron as

well as the cultivator. His marriage took place on the 21st of March, 1720-1, with Lady Dorothy Savile, the eldest daughter of the Marquess of Halifax; and, on the 18th of June, 1730, he was installed one of the knights-companions of the order of the Garter. In June, 1731, he was made captain of the band of gen-

plemen pensioners; and in the following year, he was presented with the freedom of the city of York, in return for the favour he had done them in building their assembly room. After this period he lived retired, employing himself in decorating his garden at Chiswick, and in constructing several pieces of architecture. Lord Burlington appears to have been indebted to his own genius for that proficiency in the above branch of art, which has obtained for him honourable mention by Walpole and others, though, it must be confessed, the former is a somewhat partial authority. He is said to have learnt drawing and design by studying the portfolios of Inigo Jones, and the magnificent structures of Palladio, of whom he became a confirmed admirer, on paying a visit to Rome in his twenty-first year. On his return to London he turned both his talent and fortune to honourable account. "Never," says Walpole, "was protection and great wealth more generously and more judiciously diffused than by this great person, who had every quality of a genius and an artist, except envy. He spent great sums in contributing to public works, and was known to choose that the expense should fall on himself, rather than that his country should be deprived of some beautiful edifices. His enthusiasm for the works of Inigo Jones was so active that he repaired the church of Covent Garden, because it was the production of that great master; and purchased the gateway at Beaufort Garden, in Chelsea, and transported the identical stones to Chiswick with religious attachment. With the same zeal for pure architecture, he assisted Kent in publishing Inigo's designs for Whitehall, and gave a beautiful edition of the *Antique Baths* from the drawings of Palladio."

The first architectural work, by which Lord Burlington distinguished himself, was the new front and colonnade to his mansion in Piccadilly; than which, if we are to believe Horace Walpole, we have few examples of architecture more antique and imposing. The design, said to have been borrowed from the palace of Count Vieriati, at Vicenza, is certainly graceful and classic, and it is to be regretted that the public eye is not gratified with a sight of one of the most beautiful colonnades in the metropolis.

His villa at Chiswick House, the idea of which is borrowed from the celebrated Villa Capra, of Palladio, has been described as a model of taste, though not without faults. The principal one appears to have been a want of domestic accommodation, which subjected his lordship to many severe remarks and lampoons, among which we may mention the following lines by Lord Chesterfield:

Possessed of one great house of state,
Without one room to sleep or eat;
How well you build let flattery tell,
And all mankind how ill you dwell

Lord Hervey, on being asked by Burlington what he thought of his house, replied, "House! Do you call it a house? Why, it is too little to live in, and too large to hang to one's watch." Walpole concludes his criticism on it, by saying, that there are some parts more worth seeing than many fragments of ancient grandeur which our travellers visit under all the dangers attendant on long voyages." The other works, designed by Lord Burlington, were: the Dormitory at Westminster School; Lord Harrington's mansion at Petersham; the Duke of Richmond's, at Whitehall; and General Wade's, in Cork Street. The two last were very inconvenient as dwelling-houses, but General Wade's had so beautiful a front, that Lord Chesterfield said, "As the general could not live in it to his ease, he had better take a house over against it, and look at it." Lord Burlington died in 1753, when his title became extinct. His wife, by whom he had three daughters, is said to have drawn in crayons, and to have succeeded admirably.

The subject of our memoir, notwithstanding the sneer of Dr. Johnson, who says, that from the notice of such men as Burlington, Bolingbroke, &c. Pope could derive but little honour, appears to have been a nobleman, not less amiable than accomplished. That he was a first-rate architect no one, besides Walpole, has attempted to establish; but few, certainly, possessed a more refined taste, or a greater veneration for the art. Such was his admiration of Inigo Jones, that when he saw the last stone laid of St. Paul's, Covent Garden, he exclaimed, in calling to mind the fallen portico of Jones,

"When the Jews saw the second temple, they reflected upon the beauty of the first, and wept." He was a lover of poetry as well as of architecture; and it was to him that Pope addressed his fourth epistle, and his admirable letter on a journey to Oxford with Lintot. He had his foibles; and vanity, when his taste in architecture was called into question, was, perhaps excusably, among the number. When the present Mansion House was proposed to be built,

he recommended Kent to send in a design, in which he is supposed to have had some share, but that of Dance, the city surveyor, was preferred. On the completion of the building, his lordship was consulted concerning the proper person to carve the bas-relief on the pediment, when he is said to have answered, "Employ the city mason; why should you go out of the city? besides, any body will do to carve the ornaments of such a building."

JAMES STUART.

THIS distinguished architect, commonly called Athenian Stuart, was born in Creed Lane, Ludgate Street, London, in the year 1713. His father was a mariner, and in narrow circumstances; and, at his death, left three children, besides the subject of our memoir, utterly unprovided for. James developed, at an early age, very promising talents, and in spite of his deficiency of education, showed an ardent thirst for knowledge. His most decided taste was for drawing; and, when yet a boy, he was able to contribute towards the support of his mother and family, by designing and painting fans for a shop in the Strand, where he also procured a situation for one of his sisters. In this manner he maintained the rest of his family for several years, filling up his leisure time by studying the Latin and Greek languages, together with anatomy, geometry, and various branches of the mathematics, of which he is said to have acquired an accurate knowledge without the help of a single instructor.

Mr. Stuart was now anxious to visit Rome and Athens, but he did not commence his journey until he had placed the remainder of his family in comfortable situations. He left England soon after the death of his mother, and, with a very scanty pittance, set out for Rome on foot. In his way through Holland, France, &c., he stopped at the principal towns, where he contrived by his ingenuity as an artist, to procure supplies towards prosecuting the rest of his journey. After his arrival at Rome, he formed an intimacy with Mr. Nicholas

Revett, the architect, from whom Stuart first caught his ideas of that science, in which he was afterwards so successful. With this gentleman, who became the instructor and friend of Stuart, he pursued his studies in architecture and fortification, during his residence at Rome; and, in 1748, they circulated jointly, *Proposals for publishing an authentic Description of Athens, &c.* They arrived in that city in March, 1751, having previously visited Venice, Pola in Istria, Zant, and Corinth. Mr. Stuart devoted himself to his task with the utmost ardour and diligence, and was gratified at receiving the encouragement and assistance of Sir Jacob Bouverie and Mr. Dawkins, who were then engaged in similar inquiries. He suspended his operations for a short time, to enter the service of the Queen of Hungary, in whose army he served a campaign voluntarily, as chief engineer.

On his return to Athens, he drew and measured the principal architectural buildings of that city, which he finally left, with Mr. Revett, in 1753; from thence they proceeded to Thessalonica, Smyrna, and the islands of the Archipelago, and arrived in England in the beginning of the year 1755. The result of their joint labours did not appear until 1762, when was published a first volume in folio, under the title of *The Antiquities of Athens, measured and delineated by James Stuart, F. R. S., and S. A. and Nicholas Revett; Painters and Architects.* The work was hailed with admiration and applause, by all lovers of art and antiquity, and was considered

a worthy companion to the splendid descriptions of Palmyra and Balbec, by Dawkins and Wood. It had been anticipated, we should observe, by the publication of M. le Roy, and was surpassed by it, in picturesque beauty; but the superior truth and depth of research displayed in Mr. Stuart's work, has given it a more solid and permanent value. It is to the publication of this work, that Mr. Stuart was indebted for his appellation of Athenian Stuart.

The reputation, which Mr. Stuart had acquired by his pursuits abroad, insured him patronage and employment at home. By the recommendation of Lord Anson, then at the head of the Admiralty, he was appointed surveyor to Greenwich Hospital, and he likewise built several noble houses in London, which are conspicuous for the taste and solidity displayed in their construction. The subject of our memoir died universally respected, at his house in Leicester Square, on the 2nd of February, 1788. He had been twice married: first, to his housekeeper, by whom he had one son; and secondly, in his sixty-eighth year, to a young lady named Blackstone, by whom he had four children. In stature, Mr. Stuart was of the middle size, but athletic; and the following fact shows him to have possessed, in an equal degree, mental perseverance and physical

courage. Just before his departure for Athens, a wen on his forehead had grown to such an inconvenient size, that he consulted a surgeon as to its removal, but the process proposed being very long, was objected to by Mr. Stuart, on account of the interruption of his pursuits. Upon his asking whether it could not be cut out, to which the surgeon replied in the affirmative, but mentioned the excruciating pain and danger of such an operation, Mr. Stuart reflected for a minute, and then, throwing himself back in the chair, said, "I will sit still, do it now;" the operation was performed with success. His private character is spoken of in high terms by his biographer, who observes: "those who knew him intimately, and had opportunities of remarking the nobleness of his soul, will join in claiming for him the title of Citizen of the World." He was not only an elegant architect, but a skilful sculptor and engraver, and is said to have been also "an adept in all the remote researches of an antiquary." The fourth and concluding volume of *The Antiquities of Athens*, was not published until 1816; and a new edition of the whole, by Mr. Kinnaid, has lately appeared. The original work has been translated into French, by Mr. Feuillet, and published in three volumes folio.

SIR WILLIAM CHAMBERS.

SIR WILLIAM CHAMBERS, said to be descended from the Chalmers, of Scotland, who were barons of Tartas in France, was the son of a Scottish merchant, and was born at Stockholm, about the year 1726. His father was, at the time, engaged in attempting to procure compensation for the losses which, like many others, he had sustained, in consequence of the base coin issued by Charles the Twelfth, in liquidation of the foreign loans which that king had borrowed. He left Sweden with his son, in 1728; and shortly afterwards sent him to school at Rippon, in Yorkshire, where he, probably, received the whole of his education. At the age of sixteen he was appointed supercargo, in a ship belonging to the

Swedish East India Company, in which he made a voyage to Canton, and, on his return, published a few sketches, which he had made, of the picturesque buildings and gardens of the Chinese. They were not received in the most flattering manner, yet, at the age of eighteen, his natural taste for art had so much strengthened, that he determined to renounce commercial pursuits, and travel into Italy, for the purpose of studying architecture. "He carefully examined, and studied," says one of his biographers, "with unwearied application, the works of Michael Angelo, Sangallo, Palladio, Scamozzi, Vignola, Peruzzi, Sanmichele, Bernini, and other Italian architects, whose designs were, in ge-

neral, guided by the rules of the ancients, but whose extraordinary talents, exalting them above the characters of mere imitators, produced an originality in their compositions, that fully established their fame, and pointed them out as the fittest models for succeeding artists. Mr. Chambers knew how to distinguish and to combine all the excellences of those great men; and his intuitive good taste, and sound judgment, led him also to examine into the merits of those French architects, whose productions have since been so much esteemed and applauded; among whom, Claude Perrault and Jules Mansard held the most distinguished rank." Chambers studied at Paris, under the celebrated Clerisseau; and on his return to England, fixed his residence in Poland Street, London, where he commenced the profession of an architect.

At this time, he was an excellent draughtsman, and had acquired no common degree of skill in architecture; the story, therefore, that he followed the business of a carpenter, on his first coming to London, has been discredited. His manners, too, were such as contributed greatly to aid him in his profession; and Lord Bute was so pleased with them at an interview, that he introduced him as drawing-master to George the Third, then Prince of Wales, by whom, on his coming to the throne, Mr. Chambers was appointed royal architect. The first work of importance which he executed, was Lord Besborough's Villa at Roehampton, in Surry, the portico of which is particularly elegant and graceful. In the execution of his contract for this work, he gave and received, says Chalmers, that satisfaction, which seldom fails to result from the happy concurrence of professional skill and taste, with the most distinguished character for punctuality and probity.

In 1759, Mr. Chambers published his *Designs for Chinese Buildings*, and a *Treatise on Civil Architecture*, in which latter he has the merit of having been the first to compose a regular and elaborate treatise on the Art of Design. He seems, says Allan Cunningham, "neither to have wanted knowledge, nor to have spared consideration and research, to render his work worthy of public approbation. Here we have the progress of architecture, traced from the

wigwam to the palace, and may read, in a sequence of examples, how rudeness grew into beauty, and coarse strength into splendour and magnificence." Shortly after the accession of George the Third, Chambers was appointed to lay out and improve the Royal Gardens at Kew, a task which he seems to have executed with some difficulty, though with ultimate satisfaction, at least to himself. The gardens at Kew, he observes in the preface to his work on the subject, are not very large, nor is their situation by any means advantageous, as it is low, and commands no prospects; and, after stating other disadvantages, which made it difficult to produce any thing even tolerable in gardening, concludes, "but princely munificence, and an able director, have overcome all difficulties, and converted what was once a desert into an Eden." The fondness, however, which Mr. Chambers has displayed in these gardens, for the unmeaning frittery of Turkish and Chinese chequer-work, has been universally condemned; and it is generally agreed, that these gardens are more calculated to attract the curious, than to display the taste of the designer. The result of Mr. Chambers's labours appeared in 1765, splendidly published in folio, entitled *Plans, Elevations, Sections, and Perspective Views of the Gardens and Buildings at Kew, in Surry*; but his share of the work excited less applause than the figures, views, and engravings, which comprised the united talents of Cipriani, Kirby, Marlow, Paul Sandby, Woollett, Major, and others.

Chambers seems to have suffered little in the estimation of his sovereign, in consequence of this work, though the critics and wits handled him severely. Soon after its publication, he was made comptroller of the office of works, and surveyor-general to the king; and in 1768, he was admitted a member of the Royal Academy, of which he was one of the founders. A present of the drawings of Kew Gardens to the King of Sweden, in 1771, procured him the order of the Polar Star from that monarch; and the title of knighthood, which he thus acquired, he received the royal permission to adopt in England. In 1772, he published a *Dissertation on Oriental Gardening*, intended as an attack on English ornamental gardening in general, which

he asserted to be inferior to the Chinese, but more particularly levelled against the plans of Capability Brown, whose designs for Lord Clive's Villa, at Claremont, in Surry, had been preferred to his own. Its appearance too, immediately after the publication of Mr. Mason's *English Garden*, led to a belief that our author intended his own work as a weapon to deter the king from introducing classic improvement into the gardens of Richmond. Chambers failed in his object, and was assailed in his turn by numerous satirical attacks, of which that, entitled the *Heroic Epistle*, supposed to be the joint concoction of Mason and Horace Walpole, gave him the greatest annoyance. The pompous language which he used in his dissertation, whilst describing the manner in which the Chinese gardens were filled, is most happily hit off in the "*Epistle*," from which we extract the following lines, as a ludicrous, but scarcely exaggerated, paraphrase of Sir William's prose.

Nor rest we here, but at our magic call,
 Monkies shall climb our trees, and lizards crawl;
 Huge dogs of Tibet bark in yonder grove,
 Here parrots prate, there cats make cruel love,
 In some fair island will we turn to grass,
 With the queen's leave, her elephant and ass,
 Giants from Africa shall guard the glades,
 Where hiss our snakes, and sport our Tartar maids,
 Or, wanting these, from Charlotte Hayes we bring
 Damsels alike adroit to sport and sting "

Sir William Chambers now confined his attention to architecture, in which, undoubtedly, he was more qualified to excel than in designing gardens. He had already been appointed to conduct the building of Somerset House, the most considerable edifice of the reign of George the Third, and the work on which Chambers's reputation is principally founded. Whilst it was in progress, he received emoluments to the amount of about £2,000 a-year, and the magnificence of his design, and excellent interior arrangements, procured him merited approbation, and extended his fame both

abroad and at home. The terrace behind Somerset House, which, we should observe, has never been completed according to the original plan, has been greatly admired; but his master-pieces are generally allowed to be his staircases, particularly those belonging to the Royal and Antiquarian Societies. The defects in these buildings, are, perhaps, scarce deserving of notice, outnumbered as they are by their beauties. Mr. Allan Cunningham, however, has thought fit to point out some of the former, which we quote. "The structure," he observes, of Somerset House, "is as yet but a fragment; but, even making ample allowance for this, there are errors in its detail which nothing can remove. At the side next the Thames, a portico stands on the summit of a semicircular arch, the bases of two out of its four columns resting on the hollow part, and giving an appearance of insecurity altogether intolerable in architecture. The vases on the summit are alike unmeaning and inelegant." With all its defects, however, he admits it to be "among the finest of our later public buildings."

Sir William Chambers died at his house, in Norton Street, Marylebone, of an asthmatic complaint, on the 8th of March, 1796, and was buried in Poet's Corner, Westminster Abbey. Besides holding the honours before mentioned, he was treasurer of the Royal Academy, a fellow of the Antiquarian and Royal Societies, and member of the Royal Academy of Arts, at Florence, and of the Royal Academy of Architecture at Paris. He left a son and three daughters, the former of whom married one of the daughters of Admiral Rodney. In private life, he was much esteemed; and, the courtesy and affability," says Chalmers, "with which he treated the workmen employed under him, endeared him to them, and made it easy for him to collect a numerous and able body of artificers, when any of his works required extraordinary expedition."

JAMES WYATT.

JAMES WYATT was born of respectable parents, near Burton, in Staffordshire, about the year 1743. His education was completed in his fifteenth year, when, having shewn a fondness for architectural design, he was sent to study at Rome, proceeding thither in the suite of the ambassador, Lord Bagot, to whom he had been introduced. He studied architecture, both theoretically and practically, with indefatigable zeal; and, in viewing the classic monuments and edifices of that city, sometimes exposed himself to great peril. The writer of his life in *The Gentleman's Magazine* has heard him frequently state, that he measured, with his own hand, every part of the dome of St. Peter's, and this too at the imminent danger of his life, being under the necessity of lying on his back on a ladder, slung horizontally, without cradle or side-rail, over a frightful void of three hundred feet. From Rome our young student proceeded to Venice, where he studied for two years under Viscentini, a celebrated architect and painter, and made such progress under his master, in architectural painting, as to produce some performances in that line equal to any by Panini.

Mr. Wyatt returned to England in his twentieth year, and, young as he was, soon had an opportunity of displaying his powers, through the influence of a gentleman whom he had met abroad. By him he was recommended to build the Pantheon in Oxford Street, then about to be opened for the exhibition of operas and masquerades; and, accordingly, says his biographer, "a youth of twenty-one produced a specimen of theatrical architecture, which attracted the attention and commanded the admiration of all persons of taste in Europe, by its grandeur of symmetry, and its lavish but tasteful richness of decoration." Undoubtedly, as a first effort, this work deserved the applause it met with, and orders soon poured in upon the architect, not only from all parts of England, but also from the continent.

The Empress Catherine, through her ambassador in London, made him urgent solicitations to settle in Petersburg, and, it is said, offered him a *carte blanche* as to remuneration, if he would consent to follow his profession in the Russian capital. By the advice of his friends, however, he declined her offer, and resolved on pushing his fortune at home. His reputation soon became established; he was employed in most of the important architectural works of the day; and, on the death of Sir William Chambers, he was chosen surveyor-general to the board of works, which was followed by appointments to all the chief offices connected with his profession in the government departments. In 1785, Mr. Wyatt was elected a royal academician; and, at the time of the dispute between Mr. West and the Academy, was requested by the king to hold the vacant chair, which, after a year's occupation of it, he resigned to the former president.

Mr. Wyatt's principal works are in the palaces at Kew and Windsor, Fonthill Abbey, Hanworth Church, House of Lords, Henry the Seventh's Chapel, Bulstrode, Doddington Hall, Cashiobury, Ashridge Hall, &c. His favourite order was the Gothic, and he is considered as the reviver of that style of architecture in England. He studied it with as much zeal, as he had displayed in his acquisition of the principles of the Roman style, employing draughtsmen to make drawings from the most celebrated and beautiful remains of our ancient monastic and baronial structures, the character and ornament of which he transferred to his own designs, with additional grace of symmetry, and richness of decoration.

This ingenious architect, and estimable individual, died on the 5th of September, 1813. He was proceeding to London, on that day, in the carriage of Mr. Codrington, when it was overturned near Marlborough, and producing a concussion of the brain, Mr. Wyatt's death almost immediately followed.

Mr. Wyatt left a widow and four sons, the eldest of whom, Mr. Benjamin Dean Wyatt, was the architect of Drury Lane Theatre. "A man," says his biographer, "who walked foremost in the ranks of a lucrative profession, in a country filled with a liberal and rich aristocracy, for near forty-eight years, a considerable portion of which he was

honoured with the royal favour, might naturally be supposed to have amassed a fortune almost princely; but, alas! strange to say, Mr. Wyatt bequeathed to his family little more than a name universally beloved and regretted, and a reputation, which will live as long as the liberal arts continue to embellish and ennoble human life."

JOHN SOANE.

THIS eminent architect, was born about the year 1755, and at the age of fifteen, at which time he had acquired a facility in drawing, and some knowledge of the rudiments of architecture, became a pupil of Mr. Dance, under whom, he says, "I acquired that taste and feeling for the architecture of the Greeks and Romans, which can only cease with my existence." Having been admitted a student of the Royal Academy, he obtained, in 1772, the silver medal for the best drawing of the Front of the Banqueting House in Whitehall; and in 1776, the gold medal was awarded him for the best design for a triumphal bridge. He was soon afterwards introduced, by Sir William Chambers, to King George the Third, under whose auspices he was sent to Italy, where he studied for three years, upon an allowance of £60 per annum, besides £60 for his travelling expenses, to and from Rome. His mind teemed with magnificent ideas, during his stay in the eternal city; but those which he took most delight in transferring to paper, and in which he chiefly excelled, were designs for royal palaces. "No subject," he observes, in an unpublished autobiography, "can be more interesting to the architect, nor better calculated for the exercise of his skill and taste, than a palace for the sovereign. To unite the grand and the useful is a most difficult task: for whilst internal convenience requires several floors to be placed one above the other, external magnificence admits only of one floor, raised on a lofty and imposing basement. This palace was proposed to be erected in Hyde Park, with a series of magnificent hotels, extending

from Knightsbridge to Bayswater, relieved by occasional breaks; making, at the same time, a rich foreground to the royal residence, improving the general appearance of the Park, and providing an ample fund to defray all the expense attending the completion of the design."

Mr. Soane returned home in 1780, at the desire of the Bishop of Derry (afterwards Earl of Bristol), his first patron at Rome; but of whose treatment of him after his arrival in England, he complains bitterly. A depression of spirits was the consequence, from which he was, at length, roused by a competition for the erection of two penitentiary houses, proposed to be erected on Battersea Rise; but, though the commissioners approved of his design, the premiums were awarded to Mr. Blackburn and Mr. Hardwicke, through the influence and interference of a noble duke. Mr. Soane was, however, much employed in private works, in which he gave great satisfaction, and particularly for the cost, in which he neither suffered himself nor his employers to be deceived. This latter quality, so rare in an architect, he possessed in an eminent degree, disdaining to raise his reputation by any of those ambitious frauds to which genius is too frequently liable; and, what is less excusable, which ignorance as well as genius is sometimes commissioned to plan, and licensed to execute. The corporation of Norwich seem to have fully appreciated the honesty, as well as the skill, of the subject of our memoir; and thanked him with equal surprise and gratitude, for having completed the rebuilding of the Blackfriars Bridge in that city, within the estimated expense.

In 1788, Mr. Soane published a work, entitled, *Plans, &c.*, dedicated, by permission, to the king; and, in the same year, after an arduous contest with thirteen competitors, he was chosen to succeed Sir Robert Taylor, as architect to the Bank of England. The appointment, however, gave great offence to certain parties; "*a corps collectif*," he observes, in his memoir, "was organised, which has since pursued me incessantly, on every opportunity, in every stage of my life, up to the present moment." A bitter and malicious attack was made upon him, in *The Observer Newspaper*, calling him the "*Modern Goth*," for having pulled down the Rotunda; and a copy of the obnoxious article, was subsequently deposited in the plates of each guest, at a dinner given by Mr. Wyatt, on the occasion of the opening of the *Globe Tavern*, in Fleet Street, which that gentleman had designed. It seems that his brethren of the compasses had taken additional offence at the evidence which he had given, in a suit brought against the county of Nottingham, by Mr. Stoddart, the measurer, to recover a charge of two per cent. for measuring the buildings at the new gaol, in addition to the usual allowance of five per cent. to the architect or surveyor. "My evidence," says Mr. Soane, "was contrasted with the practice of Messrs. Wyatt, Cockerell, and Holland. The latter gentleman deposed, that he was in the habit of charging one, two, or two and a half per cent. in addition to the usual allowance of five per cent. I stood alone in combating this practice—a practice from which my own feelings revolted as highly unwarrantable; the established allowance of five per cent. to the architect and surveyor, being an adequate compensation for his best services, through all the stages of his duty, from the design, inclusively, to the ultimate examination and audit of the accounts of the tradesmen. I was the only professional witness called on the part of the county, and the verdict was in favour of the county."

In 1795, Mr. Soane was appointed architect to the Woods and Forests; a member of the Antiquarian and Royal Societies, at a subsequent period; a royal academician in 1802; and, in 1806, professor of architecture to the Academy, when he revived the reading

of lectures. He was chosen one of the trustees in 1825, and has held, during his distinguished career, several professional appointments, among which we may mention that of grand superintendent of work in the United Fraternity of Freemasons, of whose new hall he was the architect; and scarcely a season has passed at Somerset House, in which he has not exhibited some designs. Among the public buildings which he has executed, besides those already mentioned, are Buckingham House, Pall Mall, the entrance to the House of Lords, the Board of Trade, and the Law Courts. This last work has subjected the architect to such general animadversion, that it is but fair to him, to state the disparaging circumstances under which it was completed. Having had his original plan approved of, he had nearly finished the courts, in accordance with it, when he received an order to pull down a considerable part of his work, and to complete it according to a new design, which was sent him by a committee of the House of Commons. The judges, who had approved of the original plan, disapproved of the present one, and at once foresaw those inconveniences to the bar and the public, which have been so loudly and generally complained of. "I have no hesitation," says our artist himself, "in subscribing to the statement of numerous defects in the New Law Courts, brought before the public on every possible occasion, in the most severe and offensive language, not only in the House of Commons by honourable members, but in other places by persons armed with the privileges of powdered wigs and black gowns, with all the overwhelming influence of forensic language and legal tact. When the buildings in the front of the court of King's Bench are restored to the state they were in at the time of the appointment of the select committee, and finished according to the original plan, and the exterior Gothicized to assimilate with the north front of Westminster Hall, the public will no longer hear the taste and convenience of these works reprobated, and the architect will be proud to have it engraved on his tomb,—'Here lies the man who designed and directed the construction of the New Law Courts at Westminster.'"

Mr. Soane's love for art has led him to make, at a very considerable expense, during the course of his life, a large collection of ancient and modern works, which, it is said, he intends bequeathing, together with his library, to his country. He is also a liberal promoter of our charitable and national institutions; to the Artist's Fund, and the Literary Fund, he has been a most generous contributor; and towards the Duke of York's monument he gave £1,000. This last donation subjected him to a charge, from the party before-mentioned, of suffering his nearest relatives to exist in a state of pauperism, whilst he was squandering his money for the purpose of gratifying his pride and vanity. To refute this attack, he has thought it worth while, in the manuscript, from a review of which we have drawn the particulars of this memoir, to state the fact of his having set apart £20,000 for the use of his grandson and three grand-daughters, in

the names of Mr. Chantrey and others, whom he has appointed trustees. In the state of the present system of national competition in architectural works, Mr. Soane offers little encouragement to the student. "In these pages," he concludes his manuscript, "he will see that a committee of taste—an honourable member of parliament—a learned barrister—a favoured clerk—or any fashionable amateur armed with a little brief authority—has the power to control the architect, paralyse the best energies of his mind, and destroy his fair pretensions to fame and fortune; although such persons are no more fitted to correct the public taste and to instruct the architect, than the presumptuous and ignorant pedant was to school Hannibal in the art of war."

In private life, Mr. Soane is distinguished for those amenities and courtesies, which proceed no less from a refined mind, than from a benevolent heart.

JOHN RENNIE.

JOHN RENNIE, one of the most eminent architects and civil engineers which this country has produced, was born on the 7th of June, 1761, at Phantassie, in the parish of Prestonkirk, in the county of East Lothian, Scotland. He lost his father, who was a highly respectable farmer, in 1766, and was, soon after, sent to receive the rudiments of education at the parish school. In his way thither, he had to cross a stream, which was occasionally so high, as to render the use of a boat necessary. This boat was kept at the workshop of Andrew Meikle, well known, in Scotland, as the inventor, or improver, of the threshing-machine; and it was here that young Rennie first developed the peculiar talents for which he afterwards became so celebrated. The various operations that he observed in progress strongly fixed his attention; most of his leisure time was passed at Meikle's workshop; and such good use did he make of it, that he was enabled, at ten years of age, to construct the model of a windmill, a pile-engine, and a steam-engine. In

1773, he left the school at Preston, in consequence of a quarrel with his schoolmaster, and entered into the service of Mr. Meikle; but quitted him, in 1775, for the purpose of resuming his education, of the deficiency of which he had become deeply sensible. He, therefore, placed himself under the tuition of Mr. Gibson, an able teacher of mathematics, at Dunbar, in whose school he remained two years, at the expiration of which he returned to Mr. Meikle, with considerable addition to his former stock of knowledge. Such, indeed, had been his progress in every branch of mathematical and physical science which Mr. Gibson could teach him, that, on the removal of the latter, to take the mastership of the grammar-school at Perth, he earnestly recommended the subject of our memoir to succeed him at Dunbar; but though, as a matter of favour, he undertook the management of the school for about six weeks, he declined to follow the employment of a schoolmaster by profession.

He now returned to his family, and,

directing his attention to practical mechanics, repaired a corn-mill in his native village; and, before he was eighteen years of age, had erected two or three others. In the winter season of the years in which he was employed in these and similar pursuits, he removed to Edinburgh, and there improved his knowledge of physical science, by attending the lectures of Professors Robison and Black. The former of these gentlemen introduced him to Messrs. Boulton and Watt, who engaged him to superintend the machinery of the Albion Mills, the plan of which had just been projected. Before going to London, for this purpose, he visited their manufactory at Soho; and, on his way from thence to the metropolis, made a tour of the manufacturing districts of Leeds, Sheffield, Rotherham, and Newcastle.

Having settled in London, Mr. Rennie commenced upon his work at the Albion flour-mills, the execution of the mill-work and machinery being confided to his care. The mills were completed about 1787, and wilfully destroyed by fire, in 1791, in consequence of a popular notion, that the establishment of them tended to create a monopoly injurious to the public good. Mr. Watt has, in his notes to Professor Robison's account of the steam-engine, borne unqualified testimony to the skill displayed by Mr. Rennie in the works which were thus wantonly destroyed. "In place of wooden wheels," he says, "always subject to frequent derangement, wheels of cast-iron, with the teeth truly formed and finished, and properly proportioned to the work, were here employed; and other machinery, which used to be made of wood, was made of cast-iron, in improved forms; and, I believe, the work executed here may be said to form the commencement of that system of mill-work which has proved so useful to this country. In the construction of that mill-work and machinery, Boulton and Watt derived most valuable assistance from that able mechanic and engineer, Mr. John Rennie, then just entering into business, who assisted in planning them, and under whose direction they were executed."

The share which Mr. Rennie had in the construction of the Albion Mills

laid the foundation of his future fame, and he soon became known to the public, as one of the most eminent mechanics of his day. He was employed to construct numerous sugar-mills for the West India planters, and also in the machinery of the powder-mill at Tunbridge, the flax-mill of Wandsworth, the rolling and triturating mills of the Mint, in London, and the machinery of various breweries and distilleries. In these mills, and all the mill-work which he erected, he effected one great improvement, by making the horizontal bridgetree perfectly immovable, and thus freeing the machinery from that irregular play which must, in the end, have destroyed every kind of mechanism. Formerly, it had been usual to place the vertical axis of the running millstone in a bush, placed in the middle of the horizontal bridgetree, which was supported only at its two extremities, in consequence of which the bridgetree yielded to the variations of pressure, arising from the greater or less quantity of grain which was admitted between the millstones; and was conceived (till Mr. Rennie shewed it to be an injurious one,) to be an useful effect.

The architectural undertakings of Mr. Rennie have rendered his name no less famous than his mechanical ones. It is in the construction of bridges that he chiefly excelled: the one which he first completed was, we believe, that of Kelso, finished about the year 1803. The building is of stone, and is thrown over the Tweed, immediately below its junction with the Teviot. It consists of a level roadway, resting on five elliptical arches, each of which has a span of seventy-three feet, and a rise of twenty-one feet, and is in perfect accordance with the scenery which surrounds it. One of his biographers tells us, that when he first had the pleasure of being introduced to Mr. Rennie, he stated to him his opinion of the superiority of Kelso Bridge, without being aware that it had been designed by the subject of our memoir; who was the more gratified by such a testimony to his talents, as he himself conceived the design of Kelso Bridge to be one of the best he ever made. Mr. Rennie had also some share in the design of the

aqueduct bridge over the Lune, at Lancaster; and he also designed, altogether, the stone bridges of Leeds, Musselburgh, Newton-Stewart, Boston, and New Galloway. With respect to the bridge at Musselburgh, the following anecdote has been told: Whilst Mr. Rennie was superintending the progress of the work, one of the magistrates, who was present, asked a countryman, who was driving his cart over the bridge at the time, how he liked the new bridge? "Brig!" replied the man; "its nae brig ava; ye neither ken whan ye gang on't, or whan ye come aff't." "The old bridge," says his biographer, "has a very precipitous roadway; and being in this, and in other respects, the very counterpart of the new one, the homely opinion given above may be considered as one of the highest compliments that could have been paid to the engineer."

But the grand architectural triumph of Mr. Rennie, is that superb structure, which, to behold, Canova declared, was worth a journey from the remotest corner of the earth, and which was pronounced, by M. Dupin, as a monument worthy of the Sesostrises and the Cæsars. We, of course, allude to Waterloo Bridge; a work, as has been justly observed, not less pre-eminent among the bridges of all ages and countries, than the event, which it will commemorate, is unrivalled in the annals of ancient or modern history. The original projector of the bridge was Mr. George Dodd; but, quarrelling with the company, by whom the capital was subscribed to carry the plan into effect, he was either dismissed, or threw up his situation, when the execution of the work was intrusted to Mr. Rennie. It was, at first, proposed that the bridge should be of wood, and that, with the profits of the tolls, which were expected to be immense, another one of stone should be erected. Parliament, however, refusing to pass a bill, it was resolved to commence the present edifice, of which the foundation-stone was laid on old Michaelmas day, in 1811, and the last a short time previous to the 18th of June, 1816, the first anniversary of the battle of Waterloo; when it was opened, with great pomp, by the Duke of Wellington, the Prince Regent, and other persons of the first distinction.

The expense of this magnificent structure was a million of money, all of which was raised by private shares, which, though once at a premium, have now sunk in the market to a merely nominal price. The execution of this bridge, which has not altered more than five inches in any part, is worthy of the design; the arches and piers are built of large blocks of granite, with short counter-arches over each pier; the curve of equilibrium passes everywhere extremely near to the middle of the blocks, and, in short, as it has been observed, "the accuracy of the whole execution seems to have vied with the beauty of the design, and with the skill of the arrangement, to render the bridge of Waterloo a monument, of which the metropolis of the British empire will have abundant reason to be proud for a long series of successive ages."

Another of Mr. Rennie's great undertakings was the Breakwater at Plymouth, by which so many ships have been protected, and so many lives preserved, that must, without it, have been inevitably lost. The Breakwater stretches across the entrance of Plymouth Sound, and consists of a central part of one thousand yards in length, and two wings, each of three hundred and fifty yards, forming, with the middle portion, angles of 153 deg., the angular points being turned towards the ocean. The greater part of it rests upon masses of rock, which have, at all times, impeded the navigation of the Sound; and the whole is formed of immense blocks of marble, from the neighbouring quarries. The celebrated M. Dupin visited the Breakwater, in 1816, and has given a very interesting account of the mode in which the operations were carried on, both at the works and on shore. We have not space for any but his concluding remarks: "The great work," he says, "which I have here attempted to describe, the enormous masses of stone which the workmen strike with huge hammers, or precipitate from the summit of the hills; the suspended roads for conveying away the earth; the lines of cranes, and their simultaneous machinery; the movements of the carriages; the arrival, loading, and departing of the vessels, present, altogether, to an admirer of the great works

of art, one of the most imposing spectacles that can be imagined. At certain hours, the ringing of a bell announces the explosion of the quarries. The works instantly cease, the workmen retire, all becomes silence and solitude; and this silence is rendered still more imposing by the report of the gun-powder, the breaking of the rocks, the crash occasioned by their fall, and the prolonged echoes. Near the quarries there are several workshops, for repairing the tools, carriages, vessels, &c. A little square building serves as an office for the engineer, and a few agents, who are sufficient for the direction and completion of an undertaking, the annual expenses of which amount to £100,000."

Mr. Rennie also designed and constructed several iron bridges, of which the principal are, the one at Southwark, and a small one over the Witham, at Boston. We should not, however, omit to mention, that he designed the magnificent stone edifice, which now supplies the place of old London Bridge; his plan being selected, by the committee, as the best out of thirty-eight. He, also, designed a bridge of three arches, of ninety, eighty, and seventy feet span, for the river Goorutz, at Lucknow, in the East Indies; but the Nabob of Oude would not allow it to be erected. Among the canals which he executed, and gave his chief personal attention to, were: the Crinan, the Lancaster, Aberdeen, Brechin Grand Western, Kennet and Avon, Portsmouth, Worcester, Birmingham, and several others. Some of our finest docks and harbours were also constructed, or improved, under his superintendence. The docks at Hull, Greenock, Leith, Liverpool, and Dublin, attest his skill; as do the harbours of Queensferry, Berwick, Howth, Holyhead, Dunleary (now called Kingston Harbour), and Newhaven. His chief works in this way, however, are in his majesty's dock-yards, at Portsmouth, Plymouth, Chatham, and Sheerness. The latter, which used to be a mere quicksand, of forty feet deep, mixed with mud and the wrecks of old ships, is now a magnificent basin, with a beautiful surrounding wall of granite, with which three of the finest dry-docks in the universe communicate.

His design for the projected naval arsenal, at Northfleet, was on so grand a scale as to be capable of containing, afloat, two-thirds of the whole navy; but the estimated sum of eight millions, probably, induced government to abandon the scheme. The pier-head, at Ramsgate, owes much of its durability to the ingenuity of Rennie; and he also effected, what, for centuries past, had baffled some of the ablest civil engineers,—the drainage of that vast tract of marsh land, bordering upon the rivers Trent, Witham, New Welland, and Ouse. This eminent man died, of an inflammation of the liver, on the 16th of October, 1821; leaving seven children, by his wife, who was a Miss Mackintosh, and whom he survived fifteen years. He was buried in St. Paul's, where his remains were interred, near those of Sir Christopher Wren.

Mr. Rennie had a fine, commanding person, of a robust make, and greatly above the middle size. His features, though on a large scale, were blended with much mildness, as well as dignity; and a minute observer would, perhaps, discern, in his countenance, that natural impetuosity of temper, which, together with a general air of nobleness, obtained for his bust, by Chantrey, the appellation of Jupiter Tonans, on its exhibition at Somerset House. His conversation was amusing and instructive; he possessed a rich fund of anecdote, and, as a travelling companion, was so highly entertaining, that, it is said, "he knew every body on the road, and every body knew John Rennie." He was a great book-collector; and, besides a most valuable library, had an excellent collection of mathematical and astronomical instruments. He is said, often, to have worked fifteen, and seldom less than twelve, hours a day; and never suffered amusement of any kind to interfere with his business. During the last thirty years of his life, he was employed in undertakings to the estimated amount of forty millions, about twenty of which were expended under his own immediate superintendence. He seldom had recourse to any other instrument than a two-foot rule, which, like Ramsden, he always carried about, in his pocket.

"Rennie," says one of the biographers of the subject of our memoir, "has been compared with Smeaton, as an engineer; but the parallel is, in our opinion, not a correct one. Smeaton possessed much more theoretical knowledge than Rennie, and Rennie surpassed Smeaton in his practical resources. The latter was more of a man of science; and, if he was less of

a practical engineer, we may ascribe it, in some degree, to his having flourished at an earlier period of the arts, and at a time when the military and naval resources of our country were not called forth for its defence; and when British capital, and British enterprise, had not dared to embark themselves in works of national magnitude and interest."

SIR JEFFRY WYATVILLE.

JEFFRY WYATT, which was the original name of this eminent architect, was born at Burton-upon-Trent, in Staffordshire, on the 3rd of August, 1766. He was educated at the free school of his native place, from which he ran away twice, with the intention of going to sea, but was brought back again, much to his mortification. His home, however, becoming irksome to him from the improvidence of his father, he left it in 1783, and made a third attempt to enter the naval service, but was unable to obtain any engagement, in consequence of the American war being at an end. He then applied to one of his uncles, Mr. Samuel Wyatt, a builder and architect, who took his nephew under his protection, and gave him the benefit of his instruction during a period of seven years. He next entered the service of another and more eminent uncle, Mr. James Wyatt, the architect of the Pantheon, under whom he made considerable improvement. In 1799, the subject of our memoir entered into partnership with a builder, who had extensive contracts with government and other offices, but was in too ill a state of health to bestow the requisite personal attention. Mr. Wyatt continued in this profitable line of business till 1824, when he received a command from His Majesty George the Fourth, to attend and receive his directions respecting designs for restoring Windsor Castle. Parliament having voted a large sum for this purpose, a committee was appointed to select the architect, and the choice fell upon the subject of our memoir, whose drawings on the occasion were preferred to those of the other candidates, Mr. Nash and Mr. Smirke. "Apprised of this

flattering event," says his biographer, "first by his majesty, who had evidently been much pleased with the designs, and who had previously expressed favourable opinions of the architect; and, secondly, by Lord Liverpool, Mr. Wyatt was commissioned to commence the works, and exert his abilities in rendering the castle a comfortable and splendid habitation for the English monarch, and an ornament and honour to the country." He had, in the meantime, been elected an associate and member of the Royal Academy, after having been an unsuccessful candidate for twenty years, in consequence "of the union of the tradesman with the architect."

Mr. Wyatt commenced his new works at Windsor Castle, on the 12th of August, 1824, the anniversary of the birthday of his majesty, by whom the first stone was laid. The part began upon, was the foundation of the new gateway, called George the Fourth's Gateway, a view of which, his majesty suggested, should be added to the armorial quarterings of the architect's family arms, with the word Windsor, as a motto. At the same time, the royal permission was awarded him to change his name to Wyatville, not merely as a personal compliment, but for the purpose of distinguishing and separating the Wyatt of that reign, from Mr. James Wyatt, who had been much identified with the architectural works at Windsor, during the long life of George the Third. By the end of 1828, the king's private apartments being completed, he took possession of the castle, and soon after Mr. Wyatville had the honour of knighthood conferred upon him.

Sir Jeffry's improvements of Windsor

Castle, have been considered the only ones combining taste and propriety that have been made from the commencement of the Tudor dynasty. "On a recent examination of the castle," says his biographer, "and contemplating its present grand, substantial, and imposing portraiture, as a whole, and features in detail, in comparison to, and contrast with, its state in 1799, the picture is striking and impressive. It plainly manifests an improvement in public taste, as well as an enlarged liberality in the national councils; it shews a harmony and co-operation in the monarch, the parliament, and the people, which may be referred to as unparalleled in the annals of the kingdom. At an age, when economy in every department of the state has been demanded by the people, and partly conceded by the go-

vernment, it is presumed that a million of the public money will be expended on this palace, and paid without a murmur and without a reproach. Nothing can be a stronger proof of the ability and integrity of the architect: for the monarch and the subject—the Tory and the Whig—the liberal and the radical—are nearly unanimous in commendation of these works." Sir Jeffry Wyattville's other works consist of alterations and additions to some of our most celebrated country seats, amongst which we may mention those at Chatsworth House, Derbyshire; Bodminton House, Gloucestershire; and Woburn Abbey, Bedfordshire. He also built the New Gate House, fronting Sydney College, Cambridge, and several country mansions have been designed and constructed altogether by him.

WILLIAM WILKINS.

WILLIAM WILKINS was born in the parish of St. Giles, in the city of Norwich, about the year 1776. He is the son of an architect and draughtsman of some celebrity, who contrived, after having been disinherited, in consequence of his marrying against his father's consent, to amass a respectable competence, by his professional exertions. Subsequently, however, he came into the receipt of a private income, independently of his profession, and about the same time he removed to Cambridge, to superintend the education of the subject of our memoir, who was entered of Caius College, in that university, having been previously placed at the free grammar-school of Norwich, under Dr. Forster. Mr. Wilkins made the most of his time at Cambridge, and he had the advantage of meeting, at his father's house, some of the most eminent men of the age; among others, Dr. Parr, Porson, and the present Bishop of Chichester, were frequent and intimate guests. His opportunities of personal intercourse with such distinguished characters, probably acted as a stimulus to the exertions of Mr. Wilkins, for we find him, in the year 1800, taking his bachelor's degree as sixth

wrangler. Immediately afterwards, he obtained a travelling fellowship, and set out upon a tour to Greece and Asia Minor, which occupied him about three years.

The object of Mr. Wilkins was chiefly professional, and he may therefore justly claim the merit of having been the first architect to set the example of residing at Athens, as a school of architecture; for, although Stuart and Revett had preceded him, their visit was undertaken with a view of profit from their intended publication, as they acknowledged in the first volume of their work. The travels of Parr, in the same country, were made at the expense of the Dilettanti Society, merely for the purpose of collecting materials for their architectural publication. Whilst in Sicily and Italy, Mr. Wilkins laid the foundation of his *Magna Græcia*, an excellent work on the antiquities of that country, which he published soon after his return to England. During his absence he was elected a fellow of his college, and he subsequently became a senior, but at what time he took his degree of M.A. does not appear.

The first professional undertaking of Mr. Wilkins, was the East India Col-

lege, at Haleybury, in Hertfortshire, a meritorious specimen of his early abilities. When it was in contemplation to build Downing College, Cambridge, he sent in a plan, which was preferred to several others, and he was accordingly appointed to construct that classic edifice. His other chief works, are, the King's College, London, Corpus Christi, and Trinity College, the London University, and St. George's Hospital. The plans of this last, both ornamental and useful building, were submitted to the personal inspection of His Majesty George the Fourth, who expressed his warmest approbation of them. Among the most celebrated of his private works are: The Grange, in Hampshire, then the seat of Henry Drummond, Esq., now the residence of Alex. Baring, Esq.; Dalmery, the seat of the Earl of Rose-

berry; Tragothnan, the seat of the Earl of Falmouth; and Dunmore Park, the residence of the nobleman of the same name.

Besides the work before mentioned, Mr. Wilkins, who is now architect to the East India Company, and is fast rising in public estimation, is the author of a translation of the Civil Architecture of Vitruvius, published in 1813, and of *Atheniana*, or Remarks on the Topography and Buildings of Athens, together with several papers published in the *Archæologia*. He also edited the *Antiquities of Attica*, and a new volume of the *Antiquities of Ionia*, both published by the Society of Dilletanti, of which he is a member. He has been for some time a royal academician, and is at present engaged in the erection of several public buildings, in London.

ENGRAVERS.

ENGRAVERS.

GEORGE VERTUE.

THIS eminent antiquary and engraver was born in the parish of St. Martin in the Fields, London, in the year 1684. His parents, whom Walpole describes as more honest than opulent, were of the Roman Catholic religion. About the age of thirteen, he was placed with a Frenchman, who was an engraver of arms on plate, and remained with him about four years; at the expiration of which period, his master became insolvent, through extravagance, and quitted England. Vertue then returned home, and after having studied drawing for about two years, bound himself apprentice to Michael Vandergucht, the copper-plate engraver, whom he left in the year 1709, and commenced business for himself. "The art," says Walpole, "was then at the lowest ebb in England. The best performers were worn out; the war with France shut the door against recruits; national acrimony, and the animosity of faction, diverted public attention from common acts of amusement."

The patronage, however, of Sir Godfrey Kneller, and the talent of the subject of our memoir, brought him into notice, in spite of these discouragements, and his works soon began to draw general attention. A plate, which he engraved for Lord Somers, of Archbishop Tillotson, at once established his reputation; nothing like it, as his biographer observes, had appeared for some years, nor, at the time of its production, had he any competitors. On the establishment of an Academy of Painting, by Sir Godfrey Kneller and others, in 1711, Vertue became one of the members, and drew there for several years. To the end of the reign of

Queen Anne, he continued to engrave portraits from the works of the most eminent artists of that day. He also, himself attempted to paint portraits in water-colours, and made copies from old or curious pieces, in the choice of which he was guided by his love of antiquities. He likewise commenced a collection of prints and other materials, for a History of the Arts in England, and to make researches after the lives of our early artists, in which pursuits he was encouraged and assisted by Robert Harley, second Earl of Oxford, and Heneage Finch, Earl of Winchelsea.

On the accession of George the First, he published a large plate of the head of that monarch, which had a greater sale, and a larger share of approbation than its merits warranted. It was so approved of at court, however, that it was followed by a commission for those of the prince and princess, which Vertue executed in a style more worthy of his burin. On the revival of the Society of Antiquaries, in 1717, of which he was a member, he was appointed to be its engraver, through the influence of the president, the Earl of Winchelsea, and the plates published by that society, from curious remains, were most of them by his hand, as long as he lived. He engraved, for many years, the almanacks for the University of Oxford, in which, "instead of insipid emblems, that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events." Indefatigable in his researches after materials for his great work, he made tours through various parts of England, in company with his two noble patrons

above mentioned, and copied many heads in collections, from which he executed engravings. In 1730, he published a set of twelve heads of poets, his first work of importance; his second, was a set of heads of the loyal sufferers in the cause of Charles the First, with a head of that monarch, and an account of the characters subjoined, from the pen of Lord Clarendon. He was next employed in the decoration of Rapin's History of England, a task which occupied him about three years. He was then engaged to engrave some of the illustrious heads, of which, the greater part were executed by Houbraken, and "undoubtedly," says Walpole, "surpassed those of Vertue; yet his performances by no means deserved to be condemned, as they were by the undertakers, and the performer laid aside." However this may be, both in the present work, and all others in which he was employed, he has the rare merit of adhering closely to truth, as far as it was attainable; and of never indulging his fancy in giving imaginary portraits.

In 1740, he published proposals for the publication of a set of historic prints, a work highly valuable to antiquaries, and, for which he executed a great number of engravings with extreme care and accuracy. Towards the close of his career, he was much patronised by Frederick, Prince of Wales, who employed him in collecting prints, &c., and the death of that prince, with other of his distinguished patrons, is said to have affected both his spirits and his health. He continued, however, his favourite researches till prevented by the failure of his sight, and other infirmities; and his industry may be conceived from the fact that his collection, at the time of his death, amounted to forty volumes. He died in the year 1756, and was buried in the cloisters of Westminster Abbey. His notes and sketches were purchased, after his death, by Walpole, who is indebted to them for the principal materials of his *Anecdotes of Painting in England*. The industry of Vertue was equalled by his modesty; and his unassuming manners and real private worth, conduced very much to the great esteem and respect in which he was held by those to whom his talent made him known. He was more deeply versed in the study of English coins

than any other antiquary of his time; and, indeed, in the latter character, few have exerted themselves more usefully in every respect. As an artist, he has certainly been surpassed; and Mr. Gilpin allows him only painful exactness, displayed in a dry, disagreeable manner, without force or freedom. Against his want of spirit, however, must be set his scrupulous truth of imitation, though the above charge has by no means been acquiesced in by all good judges, some of whom speak of his portraits in terms highly commendatory. From a complete list of his prints, given by Walpole, we select the following, consisting of portraits and historic prints, with two, or more portraits. The latter consist of: Henry the Seventh and his Queen, with Henry the Eighth and Jane Seymour; Three Children of Henry the Seventh; Charles Brandon, Duke of Suffolk, and Mary, Queen of France; Frances, Duchess of Suffolk, with Adrian Stoke, her first husband; Thomas, Earl of Arundel, his Countess, and Children; a private plate; Thomas, Earl of Strafford, and his Secretary; The Earl of Strafford's three Children; William, Duke of Portland, his Duchess, and Lady Mary Wortley; the Procession of Queen Elizabeth to Hunsdon House; the Tomb of Lord Darnley, James the First, when a child, Earl and Countess of Lenox, &c. praying by it; The Battle of Carberry Hill; Edward the Sixth granting the Palace of Bridewell for an Hospital; The Court of Wards, with an explanation. The former consist of: King Richard the Second, from the painting in Westminster Abbey; Queen Elizabeth, after Isaac Oliver; Mary, Queen of Scots, after Zuccaro; Queen Anne, after Kneller; King George the First, very large; the same, smaller, a better print; George, Prince of Wales; the Princess of Wales, with an Angel bringing a Crown, after Amiconi; Frederick, Prince of Wales, after Boit; Princess Anne; William, Duke of Cumberland, after Jervas; Princess Mary; William Seymour, Duke of Somerset; Henry Somerset, Duke of Beaufort; William Cavendish, Duke of Newcastle; John, Duke of Marlborough; John, Duke of Buckingham; Philip, Duke of Wharton, after Jervas; Lionel, Duke of Dorset; Henry Howard, Earl of Surry;

Francis, Earl of Bedford; Edward, Earl of Dorset; Heneage, Earl of Winchester; Edward, Earl of Oxford, sitting, with many pieces of his collection round him: Sarah, Duchess of Somerset; Elizabeth, Countess of Shrewsbury; Dorothy, Countess of Sunderland; Sophia, Countess of Granville; Archbishop Warham, Archbishop Cranmer, Archbishop Parker, Archbishop Tillotson; John Robinson, Bishop of London;

Edward Chandler, Bishop of Durham; Gilbert Burnett, Bishop of Salisbury; William Lloyd, Bishop of Worcester, sitting in his Library, one of his best prints; John Spencer, Dean of Ely; Humphrey Prideaux, Dean of Norwich; Sir Thomas More; Sir Nicholas Bacon; Sir Francis Bacon; Sir Joseph Jekyll, Master of the Rolls, sitting, fine; Sir John Verney, Master of the Rolls, fine.

JOHN BOYDELL.

THIS munificent and enterprising patron of the arts was born at Stanton, in Shropshire, on the 19th of January, 1719. He was the son of a land surveyor, and was brought up to that business, though originally intended for the church, and educated with that view by his grandfather, Dr. Boydell, till his death, in 1731. He had, however, not long been in his father's office, before the accidental view of a very indifferent print by Toms, of Hawarden Castle, gave a decided bias to his mind, in favour of engraving; which he henceforth, in spite of the remonstrances of his father, determined to make his profession. He accordingly walked up to London, in his twenty-first year, and bound himself apprentice for seven years to Toms, the engraver of the plate which he had so much admired. Determined to acquire some knowledge of the other branches of art, he studied drawing at the Academy in St. Martin's Lane; devoted his leisure hours in the evening to perspective; and contrived to learn the French language without the aid of a master.

Finding himself, at the expiration of six years, a much superior artist to his master, he bought out the last year of his apprenticeship, and commenced business on his own account. His first publication was six small landscapes, designed and engraved by himself, and entitled the Bridge Book, in consequence of there being a bridge in each of the views. They were sold, according to Chalmers, at one shilling the set; though a more recent authority, Smith, in his *Lives of Nollekens' Contempo-*

raries, says sixpence was the price of them; and, as there were very few print shops at that time in London, he prevailed upon the sellers of children's toys, to allow his little books to be put in their windows. These shops he used to visit every Saturday; his most fortunate depôt was at the sign of the Cricket Bat, in Duke's Court, St. Martin's Lane, where, finding at the end of one week, that as many had been sold as came to 5s. 6d., he was so pleased, that he laid out the money with the shopkeeper in a silver pencil case; "which article," says Smith, "after he had related the above anecdote, he took out of his pocket, and assured me he never would part with." This statement again differs from that of Chalmers, who says, that Boydell laid out the whole of his *annual* account with his agent, and purchased of him, not a silver pencil, but a silver pint mug.

He afterwards designed and engraved many other plates of views in England and Wales, besides various prints from Brocking, Berghem, Salvator Rosa, &c. Many of them are executed in a very respectable manner; yet he was, probably, by no means so well satisfied as the public with them, as we find him, about the same time, cutting to pieces a plate of an historical sketch, which he had been engaged in copying, for several months.

Having at length completed an hundred and fifty prints, he collected the whole in one portfolio, and published it at the price of five guineas. He modestly allowed, says his biographer, that he himself had not, at that time, arrived at any eminence in the art

of engraving; and indeed these prints are now chiefly valuable, from a comparison of them with the improved state of the art. He saw also, that England, at that period, could boast of no eminent engravers; and he therefore determined, with the profits of his portfolio, which soon became considerable, to encourage that branch of art, by liberal commissions to its followers. Among these was Woollett, whose genius, thus stimulated, shone forth in that splendid engraving of Niobe, of which we have given an account in our memoir of that celebrated artist. The extensive sale, which attended his book of prints, soon laid the foundation of an ample fortune; whence he used to observe, that this was the first book that ever made a lord mayor of London; and that, when the smallness of the work was compared with what had followed, it would serve to impress all young men with the truth of what he had often held out to them, "that industry, patience, and perseverance, if united to moderate talents, are certain to surmount all difficulties." The art of engraving was, at this time, at so low an ebb in England, that the only valuable prints in circulation were imported from France; but such was the spirit and industry of Mr. Boydell, in his encouragement of native artists, that in a short time he had the satisfaction of seeing the works of British engravers eagerly sought after in every part of Europe; and the scale, with reference to the print trade, at length completely turned in favour of Great Britain.

Thus successful in spreading the fame of British engraving, he determined to attempt the establishment of an English school of historical painting; the want of which had been a favourite topic of opprobrium against this country, among foreign writers on national taste. In this undertaking he employed the talents of the most eminent artists, remunerating them with a liberality that ultimately produced his own ruin. Suffice it to say, that, when in his eighty-fifth year, and after having expended no less than £350,000 upon this magnificent project, he found himself constrained, in consequence of the stoppage of his foreign trade, during a twelve years' war, to apply to parliament for leave to dispose of his gallery by lottery, in order to

discharge his debts. This step deeply affected him, as he had intended to leave the Shakspeare Gallery to the public; and would have been enabled to do so, but for the French revolution, of which, in his letter to Sir John William Anderson, one of the members for the city, he complains very bitterly. "You will excuse, I am sure, my dear sir," he says, after stating his reasons for disposing of his gallery, "some warmth in an old man on this subject, when I inform you, that this unhappy revolution has cut up by the roots that revenue from the continent which enabled me to undertake such considerable works in this country. At the same time, as I am laying my case fairly before you, it should not be disguised, that my natural enthusiasm for promoting the fine arts (perhaps buoyed up by success) made me improvident. For had I laid by but £10 out of every £100 my plates produced, I should not now have had occasion to trouble my friends, or appeal to the public; but, on the contrary, I flew with impatience to employ some new artist, with the whole gains of my former undertakings. I see, too late, my error; for I have thereby decreased my ready money, and increased my stock of copper-plates to such a size, that all the printsellers in Europe could not purchase it, especially at these times, so unfavourable to the arts."

Mr. Boydell's civic, as well as professional career, was one of honour and respectability; he was chosen an alderman in 1782; sheriff, in 1785; and lord mayor, in 1790, an office which he discharged with unexampled diligence, uprightness, and liberality. He did not long survive the sale of his Shakspeare Gallery; dying, on the 9th of December, 1804, of an inflammation of the lungs, contracted during his attendance at the Old Bailey, on magisterial business. He was married, in 1748, to Elizabeth Lloyd, second daughter of a Shropshire gentleman; but had no issue by her. His character was, in every respect, estimable; and few men have been more esteemed by their friends, or merited more the gratitude of their country, than Alderman Boydell; a name which must ever be honourably associated with the history of British engraving, in its rise from mediocrity to comparative perfection.

SIR ROBERT STRANGE.

SIR ROBERT STRANGE, descended from the family of the Stranges of Balcasky, in the county of Fife, who settled in Orkney at the time of the Reformation, was born in Pomona, one of the Orkney Isles, on the 14th of July, 1721. After having completed his education under Mr. Murdock M'Kenzie, at Kirkwall, he commenced studying for the law; but finding this occupation irksome, he went on board a man-of-war bound for the Mediterranean, but soon returned, disgusted with the sea, and resumed his former pursuits. These, however, he was soon induced to abandon altogether, and take to drawing, as a profession; his taste for which had first been discovered by his brother, who found, accidentally, some sketches executed by Robert in a very masterly manner. These being shown to Mr. Cooper, a drawing master at Edinburgh, he was so pleased with them, that he intimated a desire to have Strange as a pupil, and the subject of our memoir was accordingly apprenticed to him for a limited time. He had made considerable progress in his studies, when, the civil war breaking out in Scotland, he joined the rebels, as a lieutenant in the life guards; "urged," says his biographer, "by many motives, and particularly by the desire of gaining a hand which was become necessary to his happiness." He seems to have taken an active part in behalf of the Pretender, and was, in consequence, exposed to much danger. After the battle of Falkirk, he was intrusted with the conveyance of some military despatches, and whilst riding along the shore with them, had his sword bent by a ball from one of the vessels stationed on the coast. The decisive victory of Culloden obliged him, with many others, to seek safety in concealment, and he lay, for many months, among the highlands of Scotland, in a state of the greatest deprivation and distress. At length, he ventured to return to Edinburgh, where he supported himself by the private sale of drawings of the rival leaders in the rebellion, at one guinea

each. "A fan, also," says his biographer, "the primary destination of which had given it, in his eyes, an additional value, and where he had, on that account, bestowed additional pains, was sold, at this period, with a sad heart, to the Earl of Wemyss, who was too sensible of its value to suffer it to be repurchased, when that was proposed a short time afterwards." Miss Isabella Lumisden, the name of the lady for whom he appears to have entertained so devoted an attachment, rewarded him with her hand in 1747, and, soon after, he proceeded to London, with the intention of embarking for France. At Rouen he made a short stay, for the purpose of visiting the academy there, where he obtained an honorary prize for design, though his competitors were numerous. Continuing his journey to Paris, he there studied engraving under the celebrated Le Bas, from whom he learned the use of what is called the dry point, or needle, which he afterwards improved, and used with much success in his own plates.

Mr. Strange settled in London in 1751, and devoted himself chiefly to historical engraving, of which he is generally considered to be the father in this country. His reputation was soon established, and that at a period when Ryland, Bartolozzi, and Woollett were among his contemporaries. The former, however, for some time supplanted him in court favour, in consequence of his undertaking what Strange had refused,—the execution of an engraving from, what he conceived to be, a bad portrait of the king, and therefore unworthy of his burin. It is said that the king, subsequently, coincided with his opinion, and that he incurred, at the time, less the displeasure of his majesty, than of Lord Bute, whose portrait had been painted by the same artist, Allan Ramsay. At all events, the royal favour was not permanently withheld from him; for, in 1760, we find him engaged at the palace in copying the apotheosis of the king's children, after West; and, on his departure for the continent, in the same

year, his majesty permitted him to take the picture with him. In return for this condescension, Strange, when he had finished his engraving, and had a few copies taken off, destroyed the plate itself, by cutting out the principal figure, which, after being gilt, was presented to his majesty. During his stay abroad, he made designs from the most distinguished masters of the different schools, and was received with marked attention and respect wherever he sojourned; being made a member of the Academies of Rome, Florence, Bologna, Parma, and Paris. He returned to England with increased reputation; and, in 1787, received the honour of knighthood, a distinction he did not long live to enjoy; dying on the 5th of July, 1792. He was survived by his widow, three sons, and one daughter, to whom he left a considerable property, acquired by honest industry.

His moral character is highly eulogized by his biographer; from whom we learn, that notwithstanding the reputation Sir Robert attained in his profession, he never really liked it; and was anxious that it should not be followed by any of his sons. "Even the most mechanical part of his labours," we are told, "he would generally perform himself; choosing rather to undergo a drudgery so unsuitable to his talents, than trust it to others, or be the means of engaging them in a profession, which, notwithstanding his own merited success, he never thought deserving of recommendation." His reputation as an engraver may be inferred from the fact, that in the painting in the Vatican, representing the progress of engraving, his portrait is introduced, holding under his arm a volume, in which his name is inscribed; an honour accorded to no other Englishman. His chief works consist of fifty capital plates, from pictures of the most celebrated masters of the Italian schools; but we should not

omit to mention *A History of the Progress of Engraving* by him, though we are not aware of its having been published. It had been an early practice with him to select eighty copies of the best impressions of each plate he engraved; which he collected into as many volumes, prefixing to each two plates of himself, one an etching, the other a finished proof; and also, by way of introduction, the account of the Progress of Engraving, above mentioned. The plates of Sir Robert Strange are distinguished by a bold and intelligent execution; and, as has been justly said, the force and clearness of his burin were perhaps scarcely ever surpassed, and gave a value to his works which they must always retain.

The following is a list of some of his most celebrated works:—Charles the First; two portraits, after Vandyck; The Children of Charles the First, and Henrietta Maria, his Queen, with the Prince of Wales and Duke of York, after the same master; St. Cecilia, after Raffaello; The Virgin and Infant Christ, with Mary Magdalene, St. Jerome, and two Angels, after Correggio; Venus reclining, Venus and Adonis, and Danaë, all after Titian; Mary Magdalene, penitent; The Death of Cleopatra, Fortune flying over a Globe, Venus attended by the Graces, and The Chastity of Joseph, all after Guido; The Virgin, with St. Catherine and Angels, contemplating the Infant Jesus sleeping, after C. Maratti; Christ appearing to the Virgin after his Resurrection, Abraham sending away Hagar, Esther before Ahasuerus, and the Death of Dido, all after Guercino; Belisarius, after Salvator Rosa; Romulus and Remus, after Pietro da Cortona; Cæsar repudiating Pompeia, after the same; Sappho consecrating her Lyre to Apollo, after Carlo Dolci; The Martyrdom of St. Agnes, after Domenichino; The Choice of Hercules, after Nicholas Poussin; and The Return from Market, after Ph. Wouvermans.

FRANCIS BARTOLOZZI.

THIS distinguished engraver was the son of a silversmith at Florence, and was born in that city, in 1728; though his biographer in Arnault's *Biographie*

des Contemporains, places his birth in 1725. He was intended for his father's business; but handled the graver with so much taste and skill, that it was de-

terminated to qualify him altogether for the profession in which he afterwards became so eminent. He was accordingly placed at the Florentine Academy, and there studied under Gaetano Biagio, and Ignatio Hugford, at the same time with Cipriani, with whom he formed an intimacy, that lasted through life. After he had studied for three years under the above masters, he became the pupil of Joseph Wagner, at Venice; who, for some reasons which are not stated, chose to employ him chiefly in copying the works of inferior masters. Bartolozzi, however, continued to execute several pieces of his own drawing, and acquired considerable expertness in the use of the graver.

On the expiration of his engagement with Wagner, Bartolozzi married a Venetian lady, of good family; and soon after proceeded to Rome, at the invitation of Cardinal Bottari. Here he engraved, among other works, his fine plates from the life of St. Nilus, and the heads of painters, for a new edition of Vasari. He did not, however, receive sufficient encouragement to induce him to remain at Rome; and, returning to Venice, was there employed by Dalton, librarian to George the Third, to engrave some of Guercino's drawings. The beautiful manner in which he executed them, caused Mr. Dalton to offer him £300 per annum to accompany him to England, and work on his account. Bartolozzi accepted the proposal; and thus completed, in London, his beautiful collection of Guercinos.

Having freed himself from his engagement with Mr. Dalton, Bartolozzi commenced business on his own account; and was one of the first eminent engravers employed by Alderman Boydell, in contributing by his talents, to obtain the ascendancy over the continental artists, whose plates, at that time, were considered very superior to the English. Bartolozzi was particularly celebrated for the elegance of his designs for the benefit tickets of the higher performers of the Opera House; and hearing that it had been said, by Strange, that this was all he could do, his pride was roused, and, in a fit of emulation, he produced his *Clytie*, and *Virgin and Child*, from Carlo Dolci. Another triumph which he achieved was not quite so creditable to him; this was in se-

ducing the public taste from the superior and legitimate style of line, by the beautiful manner in which he executed the red dotted, or 'chalk style, introduced into this country by Ryland, and which was then all the rage.

On the institution of the Royal Academy, Bartolozzi was admitted a member; and continued, for many years, to enjoy the patronage and applause which his abilities merited. A want of discrimination, however, in the bestowal of pecuniary assistance, at length so impaired the fortune he had acquired, that he found himself, in his seventy-fifth year, under the necessity of quitting England. A journal of the day thus notices his departure:—"This morning, (November 3d, 1802,) the celebrated engraver, Bartolozzi, left our metropolis, in order to proceed to Portugal. It is much to be regretted, that an artist of such eminence, and whose talents have so long done honour to this country, should have been compelled, in the decline of his life, to seek an asylum in any other; yet we have nothing with which to reproach ourselves on his account; the efforts of his genius have been rewarded with the liberality which uniformly distinguishes the English nation: and if imprudence has lavished what generosity has bestowed, it is a subject of regret, that splendid talents should be unaccompanied by common prudence."

The reader will not, perhaps, think this a very efficient apology for suffering an old man, of seventy-four, to quit a country, whose commercial interest he and Woollett may be said to have increased, by the extensive exportations in the print trade, which immediately resulted from the exertions of their talents; and who could not long be expected to enjoy the bounty which might have made him a debtor to this country for a grave, as well as for a reputation and subsistence. It indeed has been said that he was offered a pension of £400, but refused it, because the English government would not communicate their offer to the Prince Regent of Portugal, from whom he had accepted an invitation to superintend a school of engravers at Lisbon, with a pension of £100 per annum. To Lisbon he accordingly proceeded; and was received in that city in a manner which made him

ample amends for any neglect which he might have met with here. A portion of a letter, which he wrote from Lisbon, soon after his arrival, deserves quotation in this place, as shewing not only the simplicity and contentedness of his character, but that he had not all along met with that liberal patronage in England, which is generally understood to have been extended to him. "In this country," he writes, "to which my destiny, in the evening of my mortal course, has sent me, I have experienced from every one the most flattering reception. The cordiality and affability with which I have been treated by three distinguished noblemen has surpassed my most sanguine expectations. It is the more flattering to me, as, for a series of years, I have not been accustomed to such kind of behaviour from those I have looked up to as my patrons.....I find myself perfectly contented; and I hope to God I shall be

able to shew, by my exertions, old as I am, my gratitude for the liberality with which all my friends are pleased to distinguish me."

Indeed, that his powers as an artist were undiminished, he soon after gave proofs, by producing several fine engravings, particularly one representing the Massacre of the Innocents, after Guido. On the occupation of Portugal by the French, Junot continued Bartolozzi's pension; and, on his being subsequently conveyed to France, it was increased by Buonaparte. At what time he returned to Lisbon is not stated; but all his biographers record his death to have taken place in that city, in his eighty-eighth year, with the exception of his French memorialist, who makes him die in London, in 1819.

The engravings of Bartolozzi are not less remarkable for their exquisite finish, than for their exact representation of the fire and spirit of the originals.

WILLIAM WYNNE RYLAND.

THIS eminent but ill-fated artist was the son of a copper-plate printer, and was born in London, in the year 1732. After having received a liberal education, he was apprenticed to the celebrated engraver, Simon Francis Ravenet, who was, at that time, established in England, and resident in Lambeth. On the expiration of his apprenticeship, he was sent, at the expense of his godfather, Sir Watkin Williams Wynne, to Paris, where he studied drawing under Francis Boucher, and engraving under Le Bas. He resided in the French capital for five years, during which period he engraved several plates, one of which obtained him a gold medal, and entitled him to pursue his studies, gratuitously, at the Academy in Rome, where he appears to have passed some time. On his return to England he soon found employment, and shortly after the accession of George the Third, he was appointed engraver to his majesty, with a salary of £200 per annum. About the same time, he engraved whole length portraits of the king and queen, and

of Lord Bute, from paintings by Allan Ramsay, which he executed in a very satisfactory manner, though not with the same vigour and taste which had distinguished his early productions. Of these, the principal was his Jupiter and Leda, a print with a fine transparent tone, and in which the soft firmness of flesh in Leda, and the delicacy of the swan, and various textures of the surrounding objects, are rendered with much feeling and judicious subserviency to the principal parts. The powers which he had displayed in this print, became gradually fainter in his subsequent engravings, in consequence of their being executed in the "red chalk manner," which he is said first to have introduced into England, and which he greatly improved. "With so much heedless anxiety," says a critic, "was it pursued, that people never stopped to consider whether even red chalk or stamped drawings themselves, of which these prints were professed imitations, were so good representations of nature, or afforded a means so happy and efficient of transfusing the soul of painting,

as the art which previously existed of engraving in lines, and which was then exercised in high perfection by Bartolozzi, Strange, Vivares, and Woollett: it was enough that it was new and red; Ryland and novelty led the way, and fashion and the printsellers followed."

Up to the year 1783, Mr. Ryland is said to have lived in respectability and competence, without having been addicted to one vice, and endeared to all his acquaintance, as his biographer asserts, by his good sense, politeness, generosity, condescension, and great affability. Such, at least, was the character he bore, when, on the 2nd of April, 1783, an advertisement appeared in the public papers, charging him with uttering a forged bill, and offering a reward of £300 for his apprehension. He was accordingly discovered, on the 15th, at a small house near Stepney, but before the officers could secure him, he cut his throat with a razor, though not so as to deprive him of life. The manner of his discovery has been thus related: Having hired lodgings under the name of Jackson, at the house of a cobbler, he employed him to repair one of his shoes, taking the precaution of pasting a piece of paper over the place where his real name was written. The cobbler, however, raising the paper out of curiosity, saw the name of Ryland, and communicating the circumstance to his wife, she immediately proceeded to the India House, and, upon obtaining a promissory note for the amount of the reward, conducted the officers to her house, and had Ryland apprehended. Ryland was tried and found guilty, notwithstanding his defence, in which he stated that the bill had come into his hands, without his knowledge that it was forged, and stated circumstances to shew that poverty could not have urged him to the commission of such a crime. He was executed on the 29th of August, 1783, the ceremony being interrupted for about half an hour by a tremendous storm. From a letter, written subse-

quently to his conviction, it would seem that he was guilty of uttering the note, knowing it to be forged, and that he had become involved through bill transactions.

The biographer of Ryland describes him as a tender parent, an affectionate husband, a capital artist, with a mind capable of the most friendly sentiments, a favourite with the king and queen, and beloved, respected, and regarded in a manner superior to the dignity of a title. It seems, however, that he was less faithful than affectionate; for the same authority tells us that he supported a mistress in a very extravagant manner. In person he is described as about five feet nine inches high; he wore a wig with a club or queue, and his own hair turned over in front; he had a dark complexion, thin face with strong lines, and was usually very pale, but whilst he spoke, he smiled, shewed his teeth, and had great affability in his manner.

His principal engravings, besides those already mentioned, are: Antiochus and Stratonice, after Pietro da Cortona; Jupiter and Leda, after F. Boucher; The Graces bathing, after the same; Charity, after Vandyck; and four plates, representing the muses, Urania, Thalia, Erato, and Clio, after Cipriani. The remainder, which are all after Angelica Kauffman, are: Patience; Perseverance; Sterne's Maria; Telemachus recognised at the Court of Sparta; Achilles lamenting the death of Patroclus; Penelope awakened by Euryclea; Eleonora sucking the Poison from the Wound of Edward; Lady Elizabeth Grey imploring Edward the Fourth for her Husband's Lands; The Judgment of Paris; Venus in her Car; The Flight of Paris and Helen; Venus presenting Helen to Paris; A Sacrifice to Pan; Cupid bound, with Nymphs breaking his bow; Cupid asleep, with Nymphs awaking him; Cymon and Iphigenia; and the interview of Edgar and Elfrida after her marriage with Athelwold, which was finished by Bartolozzi, for the benefit of Ryland's widow.

WILLIAM WOOLLETT.

OF this eminent engraver, perhaps the most distinguished one of modern times, very few particulars are recorded, and in more than one of our few standard biographical works, his name is altogether omitted. He is said to have been the son of a thread-maker, and was born at Maidstone, in Kent, on the 27th of August, 1735. He was educated at his native place, and developed his talents for drawing, in taking likenesses, on a slate, of his schoolfellows; one of which attracting the attention of the master, Mr. Simon Goodwin, he desired Woollett to finish it on paper, and preserved the drawing. After leaving school, he attempted engraving, and his first production on copper was an admirable portrait of a Mr. Scott of Maidstone, with a pipe in his mouth. This and other performances being shewn to Mr. Tinney, the engraver, he took him as his apprentice, at the same time with Mr. Anthony Walker and Mr. Brown. His progress was wonderful, and his rise in his profession, when he commenced business on his own account, proportionately speedy. Yet he had difficulties to contend with; and but for the spirited patronage of Alderman Boydell, the full scope of his abilities might, probably, never have been called into action. It was upon an engraving from Wilson's celebrated picture of Niobe, that Mr. Boydell first employed him; and as the history of the transaction is interesting, we shall give it in the alderman's own words, as quoted by Smith, in his life of Nollekens. "At this time, the principal conversation among artists was upon Mr. Wilson's grand picture of Niobe, which had just arrived from Rome. I, therefore, immediately applied to his Royal Highness the Duke of Gloucester, its owner, and procured permission for Woollett to engrave it. But before he ventured upon the task, I requested to know what idea he had as to the expense; and, after some consideration, he said he thought he could engrave it for one hundred guineas. This sum was to me

an unheard-of price; being considerably more than I had given for any copper-plate. However, serious as the sum was, I bade him get to work, and he proceeded with all possible cheerfulness, for, as he went on, I advanced him money; and though he lost no time, I found that he had received nearly the whole amount, before he had half finished his task. I frequently called upon him, and found him struggling with serious difficulties, with his wife and family, in an upper lodging in Green's Court, Castle Street, Leicester Fields, for there he lived before he went into Green Street. However, I encouraged him, by allowing him to draw upon me to the extent of £25 more; and, at length, that sum was paid, and I was unavoidably under the necessity of saying, 'Mr. Woollett, I find we have made too close a bargain with each other; you have exerted yourself, and I fear I have gone beyond my strength, or, indeed, what I ought to have risked, as we neither of us can be aware of the success of the speculation. However, I am determined, whatever the event may be, to enable you to finish it to your wish,—at least to allow you to work upon it as long as another £25 can extend, but there we positively must stop.' The plate was finished; and, after taking a very few proofs, I published the print at five shillings, and it succeeded so much beyond my expectation, that I immediately employed Mr. Woollett upon another engraving, from another picture by Wilson; and I am now thoroughly convinced, that had I continued in publishing subjects of their description, my fortune would have been increased ten-fold." Thus Woollett's fame was at once established, and his future productions were not unworthy of the engraver of Niobe. A list of the principal will be found below; the most celebrated being *The Death of General Wolfe*, *The Battle of the Boyne*, *Ceyx and Alcyone*, and *Celadon and Amelia*. He died at his house in Upper Charlotte Street, on

the 23rd of May, 1785, and was buried in the churchyard of old St. Pancras. His character has been thus drawn by one of his friends: "To say that he was the first artist in his profession, would be giving him his least praise, for he was a good man. Naturally modest, and amiable in his disposition, he never censured the works of others, or omitted pointing out their merits. His patience under the continual torments of a most dreadful disorder, upwards of nine months, was truly exemplary; and he died, as he had lived, in peace with all the world, in which he never had an enemy. He left his family inconsolable for his death, and the public to lament the loss of a man, whose works (of which his unassuming temper never boasted) are an honour to his country."

As an engraver, he is chiefly distinguished for his landscape prints, which, by an intelligent union of the point and burin, he achieved in a style that Strutt has pronounced to be without an equal in the world, and which, even at the present time, is scarcely rivalled. The foregrounds of his plates, are said to be as admirable for depth and vigour, as his distances for tenderness and delicacy; and in his plates from the pictures of Wilson, he has succeeded in impressing the very mind and feeling of

that classic painter. His most esteemed works are as follow: A view of the Hermitage of Warkworth, after Hearne; The Merry Villagers, after Jones; A Landscape, with Æneas and Dido, after Jones and Mortimer; A Landscape, with Buildings, after John Smith; Another Landscape, after George Smith, the first premium print; The Haymakers, The Apple Gatherers, and the Rural Cot, after the same; The Spanish Pointer, after Stubbs; A View of Snowdon, Celadon and Amelia, Ceyx and Alcyone, Cicero at his Villa, Solitude, Niobe, Phaëton, and Meleager and Atalanta, all after Wilson; The Jocund Peasants, and Merry Cottagers, a pair, after Dusart; The Fishery, after Wright; The Boar Hunt, after Pillement; Diana and Actæon, after Fil. Lauri; Morning and Evening, a pair, after Swanevelt; A Landscape, with Figures and a Waterfall, after An. Caracci; Macbeth and the Witches, after Zuccherelli; The Enchanted Castle, The Temple of Apollo, Roman Edifices in Ruins, Landscape, with the meeting of Jacob and Laban, all after Claude; and the Death of General Wolfe, and the Battle of La Hogue, after West. His principal engravings of portraits were, George the Third, after Ramsay, and Peter Paul Rubens, after Vandyck. Most of the above still fetch very high prices.

THOMAS HOLLOWAY.

THOMAS HOLLOWAY was born in Broad Street, London, in the year 1748. His parents, who were respectable dissenters in easy circumstances, were strongly affected by religious feelings; and the dying moments of his mother, which are said to have been "distinguished by an ardour of rapture that few experience," made an indelible impression on the memory of the subject of our memoir. His habits and connexions, led to his early acquaintance with Whitefield, Wesley, Romaine, &c. but he did not suffer himself to be biassed by the opinions of those eminent men, without first examining for himself. After, what his biographer calls, "the most laborious and conscientious exam-

ination of apparently contending texts, and the perusal of many celebrated controversial writings," he became a Baptist, was immersed at the chapel, and received into the congregation of the late Dr. Samuel Stennett.

Mr. Holloway displayed a taste for art at a very early age, and this being confirmed by the instructions which he received at school, in drawing, it was determined to apprentice him to Mr. Stent, an eminent seal engraver. By taking that course, he voluntarily relinquished the advantage of succeeding to the lucrative business of his father. What that business was, his biographers do not mention. Under Mr. Stent, Mr. Holloway was chiefly employed in the

sculpture of steel, then much used for seals; among other specimens of this kind, he executed a very beautiful head of Ariadne. After the termination of his apprenticeship, he applied himself to the study of the various methods of engraving on copper; and also practised drawing, and modelling in wax, at the Royal Academy; where he availed himself of the advantage of the library and lectures. He was not long in fixing on line engraving on copper as his future business; his first essays in which consist of portraits, and embellishments for the magazines. Such subjects, it is observed, afforded but an imperfect scope for his talents; but they were distinguished by scrupulous correctness, and as he frequently made the drawings himself for his engravings from nature, he acquired an accuracy of eye, and precision of judgment, that never failed him.

The first work of importance, on which Mr. Holloway entered, was the English publication of Lavater's *Essays on Physiognomy*, with plates from the antique, and from original pictures in this country, of which Lavater had not been able to avail himself. The literary part of the work was confided to the Rev. Dr. Henry Hunter; and the proposals, to publish the whole by subscription, soon brought "the names of the liberal, the rich, the scientific, and the noble." The first number was received with general applause: "the style of the translation," says Mr. Holloway's biographer, "was distinguished by grace, delicacy, and grandeur; and so perfectly were the philosophic, the devout sentiments of the author conveyed in their new dress, that all classes of readers were interested; the scholar was informed, the good were cheered, and the curious amused. The graphic illustrations were of equal merit; and so balanced were the public favours between the translator and the artist, that some called the work Hunter's, and some Holloway's Lavater." The work extended to five volumes, in imperial quarto, and was issued from the splendid press of Bensley, at the price of £30.

Whilst the publication was in progress, Mr. Holloway occasionally drew and exhibited, both in oil and in crayons, at Somerset House; and it is said, that had he made the pursuit his sole object, he

would have been one of the finest portrait painters of the day. Among other subjects, on which he was employed, towards the conclusion of the work of Lavater, were two elaborate prints of Dr. Price and Dr. Priestley, which added much to his reputation, especially the first. He was not less happy in illustrating the publications of Boydell, Macklin, and Bowyer; and in furnishing embellishments to several beautiful editions of *The British Classics*.

A slight interruption to Mr. Holloway's professional career occurred at this period. His brother, Mr. John Holloway, having become a convert to the theory of animal magnetism, wrote, and delivered lectures on the subject, with great applause, in London. His other occupations, however, preventing him from quitting the metropolis, he deputed to the subject of our memoir the business of visiting the chief provincial towns, and lecturing for him. "His circuit duly performed," says his biographer, "he surrendered his credentials, and the contents of the literary chest, to their deserving and highly-gifted owner; and, feeling himself repaid by success on the one hand, and brotherly gratitude on the other, became again the retired artist."

About the year 1800, Mr. Holloway entered upon the most important period of his professional life: we allude to his great undertaking of a set of plates from the cartoons of Raphael. In an attempt to give a faithful counterpart of these magnificent works, seldom appreciated, at first sight, even by the professional spectator, Mr. Holloway determined to expend, if necessary, the remainder of his days. A set had been previously executed by Dorigny, the possession of whose prints, indeed, first suggested to the subject of our memoir the idea of his present undertaking; but on a more finished scale than that of his predecessor. By the instrumentality of Mr. West, he at once gained access to Windsor Castle, which palace then held the cartoons, and began his work with all the ardour and zeal which the subject had inspired. Every convenience was supplied him, by the royal order, from the board of works; and his majesty himself frequently honoured him with a visit whilst he was at work.

The apparent slowness with which he progressed would sometimes draw forth a few royal sarcasms; and once his majesty said, "Mr. Holloway, I have only to live three hundred years to see the termination of your labours." So much, indeed, of our artist's time and attention did the work require, that he found it expedient to remove his establishment, at Newington Green, to the vicinity of the castle; and, at the same time, Mr. Slann and Mr. Webb, his pupils, and nephews-in-law, became assistants and partners in the undertaking. Subscriptions for the work had been already solicited and obtained, though to a very inadequate amount, owing to a miscalculation of time and expense; and the subscription money was ultimately raised to ten guineas a print. A dedication was permitted to his majesty, to whom Mr. Holloway had the honour of being appointed historical engraver, just before the removal of the cartoons to Hampton Court. From this place the artists removed, after the lapse of a few years, to Edgefield, in Norfolk; all the drawings being finished, and the majority of the plates having been given to the public. Mr. Holloway and his nephews finally removed to Coltishall, near Norwich; where, having had the satisfaction to see a sixth engraving in advanced progress, and the only remaining one commenced, this excellent man died on the 28th of February, 1827. As an artist, he has immortalized his name by the productions we have just mentioned; the labours of near thirty years of unremitted application. They

are acknowledged to be replete with all the sublimity of the originals; and, in every sense of the words, *chef-d'œuvres* of the chalcographic art.

A more amiable private character than that of Mr. Holloway, we have seldom had to notice. He died unmarried; but, says his biographer, "was twice engaged in the bonds of affection. His first and most passionate attachment was harshly interrupted by the avarice of his intended father-in-law, who felt anxious that his daughter should elevate herself in the world by wealth. He never forgot this disappointment; and sometimes, in his familiar moments, said he was not able to lose the impression of that last and hopeless look, which, with the poignancy of female sorrow, told him their separation was final. The second instance, which happened in the sober maturity of his years, was rather the effect of congenial religious sentiments than simple love; this, therefore, under the mask of the external attentions of courtship, first faded into friendship, and then yielded, on both sides, to the neutralizing circumstances of contrary stations in life. These events did not, as is often the result with others, produce misanthropic aversions, or subdue the natural cheerfulness of his disposition. He was always the polite advocate of the sex: he sympathized with the affectionate mother, and was greatly attached to the society of children: his knees, as an uncle, were as much frequented as the lap of the tenderest and most indulgent parent."

WILLIAM SHARP.

WILLIAM SHARP was born on the 29th of January, 1749, in Haydon Yard, Minories, where his father carried on the business of a gun-maker. Shewing an early predilection for drawing, he was apprenticed to Mr. Barak Longmate, a bright-engraver, and celebrated for his knowledge of heraldry. After having terminated his apprenticeship, and worked for a short time with his master, he married, and commenced business as a writing-engraver in Bar-

tholomew Lane. His first essay in engraving is said to have been made upon a pewter pot; the earliest of his more elevated efforts was the drawing of the old lion, Hector, who had been an inmate of the Tower for thirty years, prints of which he exposed for sale in his window.

Having disposed of his shop, about 1782, he removed to a private house in Vauxhall, where he began to engrave from the superior paintings of old mas-

ters. His talents were soon after employed, in conjunction with those of Messrs. Angus, Heath, and Collyer, in decorating *The Novelist's Magazine*; for which work he executed some plates from the designs of Stothard. To these volumes, says Sharp's biographer, may be traced the origin of those beautifully illustrated books, brought out periodically, which have since raised the reputation of the British press. Among other works, which he completed at Vauxhall, were: West's landing of Charles the Second, which Woollett had left unfinished; two solemn dances, by torch-light, and portraits of Islanders of the Pacific Ocean, for Cook's Voyages; and an exquisite oval work, after Bennall, an artist who died young, of which the subject is the Children in the Wood.

The success which Mr. Sharp met with in his profession, and a valuable family legacy, enabled him to remove from Vauxhall to a larger house, in Charles Street, Middlesex Hospital. His last place of residence was at Chiswick, where he died, from an attack of dropsy in the chest, on the 25th of July, 1824. He was buried in the churchyard of Chiswick, not far from the tomb of Hogarth, and close by that of the painter, De Loutherbourg.

In addition to the works before mentioned, his finest performances are: *The Doctors of the Church disputing upon the Immaculateness of the Virgin*, after Guido; *King Lear in the Storm*, after West; *The Witch of Endor*, after the same master; *St. Cecilia*, after Domenichino; *The Virgin and Child*, after Carlo Dolci; *The Ecce Homo*, after Guido; *The Sortie from Gibraltar*, after Trumbull; *The Destruction of the Floating Battery at Gibraltar*, after Copley; and a portrait of John Hunter, said to be one of the finest prints in the world. "One of his works, of surpassing excellence, should be mentioned," says one of his critics, "as it will be preserved as a monument of his genius, to the discredit of Macklin, and the shame of Bartolozzi: it is his plate of the Holy Family, from the picture painted for Sir Peter Burrell, Bart. Sharp was employed by Macklin to engrave a plate from this picture, by Sir Joshua Reynolds; and produced a work, which, for light, shadow, brilliancy, and all the

highest attributes of art, was inimitable. An hundred proofs were taken from this plate, and some few impressions, when Bartolozzi undertook, at the instance of Macklin, to improve it, by nearly obliterating the lines, and converting it into a dotted engraving." The general style of Sharp's engraving was formed from a judicious selection of the merits of all his eminent predecessors and contemporaries, from none of whom he servilely borrowed; but improved upon all, by a comparison of their work with nature. The half tints and shadows of his best engravings are peculiarly rich; and his lines combine, with the utmost freedom, a power of regularity and accuracy always commensurate to the occasion; "implying," as his biographer remarks, "more of the artist, and less of the engraver than we elsewhere find."

It may seem strange, that so able an artist should not have been elected an associate of the Royal Academy; but it seems that the honour was proposed to, and declined by, him, under the following circumstances: Having applied to Sir Joshua Reynolds for permission to engrave his celebrated picture of Hercules strangling the Serpent, Sir Joshua consented; and, at the same time, offered to propose Sharp as an associate of the Royal Academy. Considering, however, that the professors of his art were slighted, by not being allowed to become royal academicians, he indignantly refused the offer; and Sir Joshua was, in his turn, so offended, that he, at a second interview, informed the subject of our memoir, that the picture of Hercules had been engaged by Mr. Boydell. Sharp's reputation abroad, however, procured him foreign honours; he was an honorary member of the Imperial Academy of Vienna, and of the Royal Academy of Munich; and frequently received pressing invitations to visit the continent.

Mr. Sharp is said to have been handsome when young; in person, he was of the middling size, but finely proportioned, with a fine commanding face, and a broad and capacious forehead. A fondness for good living brought on gout and corpulency during the latter part of his life; but a predilection for good cheer seems to have been his only self-indulgence. He was most industrious and indefatigable in his profession;

working early and late, yet being equally credulous and benevolent, it is no wonder that he died poor. He is described as an extraordinary compound of high professional talent, good moral intention, and egregious credulity;—of the latter he gave some extraordinary proofs. When he first heard of the fame of Johanna Southcott, he set off secretly to Exeter, where she was then living, and brought her to London, where he took lodgings for her, and maintained her for a long time at his own expense. He gave credence to the divine mission of Brothers; and, under his portrait, wrote, "Fully believing this to be the man appointed by God, I engrave his likeness: W. Sharp." He held singular notions on the subject of physiognomy; maintaining, that every man's face had the sign of some beast or animal in it; and that each resembled in disposition the beast to which he bore such resemblance. He likened Cobbett's profile to a bull-dog; saying, "his projecting lips and chin showed, that on whatsoever he fastened, there he would stick, and worry it so long as there was any thing to worry." His opinions in favour of political liberty, and the freedom with

which he uttered them, caused him to be arrested, and brought before the privy-council, to be examined, for the purpose of ascertaining whether he had any share in the proceedings ascribed to Horne Tooke. "Fortunately for him," says his biographer, "he was a bold, handsome-looking, jocular man; one who looked as if he liked the good things of this world too well to become a conspirator; and the privy-council came to a conclusion, that the altar and the throne had not much to fear from him. At one of the meetings, when Messrs. Pitt and Dundas were present, after he had been for a length of time plagued with questions, which, Sharp said, had little or nothing to do with the business, he deliberately pulled out of his pocket a prospectus, for subscribing to his portrait of General Kosciusko, after West, which he was then engraving; and, first handing it to Messrs. Pitt and Dundas, he requested them to put down their names, as subscribers, and then to give it to the other members of the privy-council for their names. The singularity of such a proposal set them a-laughing, and he was soon afterwards liberated."

JOSEPH STRUTT.

JOSEPH STRUTT, the son of a miller who had amassed some property, was born at Springfield, in Essex, on the 27th of October, 1749. He lost his father when only a year and a half old; received his education at the grammar school of Chelmsford; and, at the age of fourteen, was apprenticed to the eminent engraver, William Wynne Ryland. In 1770, he entered a student at the Royal Academy, where he obtained the gold medal for a painting in oil, his first effort, and the silver one for the best Academy figure. The subject of his painting was the *Æneid*, and the merit of the artist must have been great, as he had for his competitor the celebrated Hamilton.

After the termination of his apprenticeship, Mr. Strutt took up his residence in the family of his friend, Mr. Thane; and during the time of his abode there,

visited the British Museum, where he gathered hints for some of those literary labours which he subsequently executed. As early as 1773, he published his first work, entitled *The Regal and Ecclesiastical Antiquities of England*; and in the following year, the first volume of what then appeared under the title of *Complete Views of the Manners, Customs, Arms, Habits, &c. of the Inhabitants of England from the Arrival of the Saxons to the Time of Henry the Eighth*. The research and labour exercised by him, both in the preparation of the letter-press and of the engravings of this work, gained him considerable reputation, but not beyond what was merited by his accuracy and judgment. In 1777 and 1778, he published, in two volumes quarto, his *Chronicle of England*, a work, which want of encouragement alone prevented him

from extending to six volumes. Much valuable information is to be found in this publication, though not composed of very readable material. In 1785, appeared the first, and in 1786, the second, volume of his Dictionary of Engravers, embellished with several plates, by himself. He had some assistance in the literary part of this work from John Bacon, Esq. though it is not entitled to much merit on that score, if we except the introductory history of engraving. It was the first production of the kind, too, executed in this country; and, as such, may escape censure, if it does not invite praise.

In 1790, our artist was advised to quit London, in consequence of a severe asthmatic complaint, with which he had been for some time afflicted. He sought relief in the country, during a five years' residence at Bacon's farm, in Hertfordshire, employing part of his time in engraving a series of plates for *The Pilgrim's Progress*. These are said to be a fair specimen of his talents as an artist; but it is not mentioned for what edition they were engraved, or whether sold separately. Whilst in Hertfordshire also, he indulged his benevolent feelings, by establishing in the neighbourhood a Sunday school, which he superintended with great care till his departure. He returned to London in 1795, and, in the following year, published the first volume of his work, entitled *A complete View of the Dresses and Habits of the People of England, from the establishment of the Saxons in Britain to the present time*. The second volume appeared in 1799, illustrated by one hun-

dred and forty-three plates; and, about the same time, the whole was published in French. His last, as well as most celebrated and interesting work, appeared in 1801, under the title of *The Sports and Pastimes of the People of England*, a work which still maintains its popularity. Mr. Strutt died in Charles Street, Hatton Garden, on the 16th of October, 1802. His character is thus summed up by one of his biographers: "The calamities incident to man were indeed his portion on this earth, and these greatly augmented by unkindnesses, where he least deserved to have met with them. He was charitable, without ostentation; a sincere friend, without intentional guile; a dutiful son, a faithful and affectionate husband, a good father, a worthy man, and, above all, it is humbly hoped, a sincere Christian. His natural talents were great, but little cultivated by early education; the numerous works which he gave to the world as an author and as an artist, prove that he employed his time to the best advantage."

Besides the works before-mentioned, Mr. Strutt left some manuscripts, from which have since been published *Queen Hoo Hall*, a Romance; *Ancient Times*, a drama; and the *Test of Guilt*, or *Traits of Ancient Superstition*, a dramatic tale in poetry; a production but of ordinary merit. His plates, of which he engraved several in the crayon and dotted manner, are executed with great neatness and delicacy; particularly the bust of Venus, Pandora presenting the fatal box to Epimetheus, and Candaules presenting his queen to his favourite Gyges.

JOHN KEYSE SHERWIN.

JOHN KEYSE SHERWIN was born at Eastdean, in Sussex, about the year 1750. His parents were in humble circumstances; and, at the age of nineteen, at which period his talents for art were first developed, he was employed on the estate of Mr. Mitford, near Petworth, in Sussex, in the occupation of a wood-cutter. This gentleman having sent for him, one day, on

business, admitted him into a room where some of his family were engaged in drawing; when Sherwin watched the process with such attention, that he was asked if he could himself do any thing in that way. He replied that he did not know, but should like to try; and, upon Mr. Mitford's handing him a crayon, he produced, on the spot, a drawing which surprised all who wit-

nessed it; and, upon being exhibited to the Society for the Encouragement of Arts, obtained for the artist a silver medal.

He now came to London, and became a student at the Royal Academy, where he obtained the gold medal for his picture of Venus soliciting Vulcan to make Armour for her Son. He studied engraving under Bartolozzi, and soon became eminent in that line of art, though he still occasionally painted a few historical pictures. One of them was the Finding of Moses, in which he introduced portraits of the princess royal, and of several of the ladies about the court, distinguished for their beauty. "The attraction of this drawing," says Smith, who was a pupil of the subject of our memoir, "became so great, that footmen were continually thundering at Sherwin's door; and, during the spring months, the succession of carriages was so incessant, that the passers-by would often return to see a celebrated beauty alight or depart." On the death of Woollett, in 1785, Sherwin was appointed engraver to the king; but did not long survive this honour, dying in 1790.

Of portraits, his most esteemed plates are: William Pitt, Earl of Chatham, and George Nugent Grenville Temple, Marquess of Buckingham, after Gainsborough; Dr. Louth, Bishop of London, after Pine; Captain Cook, after Dance; Sir Joshua Reynolds, after a picture by himself; William Woollett, the engraver; and Mrs. Siddons, in the character of the Grecian Daughter. His principal engravings of subjects were: The Holy Family, after N. Poussin; Christ bearing his Cross, after the picture in the chapel of Magdalen College, Oxford; Christ appearing to Mary Magdalen; The Holy Family, after N. Beretoni; The Fortune Teller, after Reynolds; and the Death of Lord Robert Manners, after Stoddart.

Sherwin possessed great facility of execution as an engraver; and had a wonderful faculty in delineating the human form. He would begin a figure at the toe, draw upwards, and complete it at the top of the head in a most correct and masterly manner. "He had also," says Smith, "an extraordinary power over the use of both his hands; and whenever he has been en-

gaged on a large plate that was difficult to turn, he would let the plate remain before him, throw the graver over from his right hand into his left, and accurately meet the sweeping line he had commenced with the former." He applied to his art very irregularly, and executed many of his engravings with a rapidity truly surprising. He was applied to by Davies, the bookseller, one Saturday, to engrave a head of Garrick, for that actor's life, which was to be done immediately, at the price of fifteen guineas. Sherwin worked all day on Sunday; and sent it home, completely finished, on Monday morning. He engraved a portrait of Mrs. Robinson, at once, upon the copper, without any previous drawing; and, in the same manner, engraved the portrait of Mrs. Siddons, in the character of the Grecian Daughter.

In his private character he is represented as extravagant and foppish, but liberal and generous when he had money; which he, however, gambled away almost as soon as he received it. The majority of his visitors frequently, therefore, consisted of creditors, to escape from whom he was reduced to various shifts. Lord Fitzwilliam calling upon him, one morning, was told that he was not at home, when a man, waiting in the passage, exclaimed: "Sare, he *is* at home; my name is Ebell; I am un *tailleur*, un *habit-maker*; I live at No. 65, Vells Street, Oxford Market; he ordere me to come here for amount of my bill; an I have been vaiting here no less dan dese five hour; an until I am distinctly satisfy, I will not go avay vidout my money. I vorke for Colonel Topham, sare, an Major Hanger; and dey never vill serve me in such a vay." After he had finished his harangue, Lord Fitzwilliam paid him his account, and desired to see Sherwin, who immediately after made his appearance, dressed out in a most preposterous manner, for a fashionable party at Sir Brook Boothby's. "Well, Sherwin," said Lord Fitzwilliam, "you certainly are a handsome fellow; but most extravagantly dressed. Pray, whose levee are you for now? There, I will, for once, make you a present of Master Ebell's receipt for making a fine gentleman." The following anecdote is also related by

Smith. A purblind engraver, of the name of Roberts, who had often importuned Sherwin for cash, called upon him, one day, by appointment, to receive his account; but before he was paid, our artist insisted that he should partake of a bottle of wine, in order to drink success to the arts. Sherwin, after the second glass, wishing to leave him, and knowing that Roberts could not see correctly beyond the bottle, moved his lay-figure, upon which he had put an old coat, from the corner of the room, and placed it as Roberts's companion; but, before he stole out of the studio, he requested Mr. Roberts to keep the bottle by him, and to finish it, whilst he wrote answers to some letters for the post. Roberts, who had no idea of his having quitted the table,

now and then, as he took an occasional glass, silently bowed, respectfully acknowledging the presence of his host. At last, after some time had elapsed, he ventured to observe that he had a great way to go; but, receiving no remark, he got up, walked round the table, and modestly requested payment. Upon no answer being returned, he went close enough to whisper the real state of his situation; when, discovering the trick, he left the house indignantly. However, Sherwin, who had, that evening, been lucky at play, upon being informed of poor Roberts's distressed situation, sent him the money early the next morning, with an additional guinea for the time he had lost, with which he was desired to drink the king's health.

WILSON LOWRY.

THIS eminent artist was born on the 23rd of January, 1762, at Whitehaven, in Cumberland, where his father practised the profession of a portrait-painter. After various changes of residence, the elder Lowry settled at Worcester, where his son was educated, and received instructions in the art of engraving from a Mr. Ross, to whom, it is supposed, he was articled for the space of three years. It is more certain that he engraved his first plate at Worcester, which was a fishmonger's card, at the price of seven shillings, to be receivable in red herrings to that amount. His condition would not appear to have been very flourishing at this time, as his biographer informs us that these herrings were his only subsistence while they lasted. He had, probably, already left his home (a step which he certainly took before he left Worcester), and was making an attempt to subsist by his own efforts. About the age of sixteen, however, he set out on foot for the metropolis, stopping a short time at Warwick, where he picked up a little money by assisting Mr. Beavan, a herald painter of that town, in painting a castle.

He arrived in London friendless, and almost penniless; and soon after, though by what course of accidents is unknown,

we find him filling an inferior station in St. Thomas's Hospital. The situation, however, offered advantages, of which he did not neglect to possess himself; it was here that he acquired his rudimental knowledge of chemistry and of medicine; and the experiment of freezing mercury, with which he was particularly struck, already led him to several results, both theoretical and practical. "How he came to devote himself professionally," says his biographer, "to an art so ill patronised, so ill understood, so publicly dishonoured at the English Royal Academy of Arts, and so unprofitable, unless followed as a trade, as engraving, is not known to the present writer from any actual communication with himself, or from any other communication on which he can place certain reliance." The writer, from whom we quote, had, probably, in his mind an offer, which Lowry subsequently received, of being educated as a surgeon; but, as this offer had not been made at this period, it does not appear extraordinary that he should have resolved on pursuing the only profession in which he had received anything like regular instruction. Ross, however, though a sensible and ingenious man, had proved but an indifferent teacher of

his art to Lowry, and he was therefore glad to take lessons in etching from John Brown, the coadjutor of Woollett. His residence was, at this time, in the neighbourhood of Vauxhall; and here he executed, besides other works, three large plates for Boydell; namely, a landscape, after Gaspar Poussin; a rocky sea-port, after Salvator Rosa; and a view of the interior of the Colebrook Dale smelting-house, after George Robertson. He was but poorly remunerated for these works, the second of which is said to have been a difficult and very meritorious performance for so young an artist.

It was at this time that the opportunity of his entering the medical profession, to which we have before alluded, occurred. Sir William (then Mr.) Blizard, having inquired at Boydell's for some young artist to make a drawing for him of Lunardi's balloon, Lowry was recommended, and he so much ingratiated himself with his employer, that he became his friend, gave him a perpetual ticket of admission to his own and other surgical lectures, and offered to instruct him, professionally, in the art of surgery; and Lowry, it is said, actually so far became his pupil, as to attend the hospitals at every interval of leisure from his engraving, for four years successively. Contemporaneous with the period of attendance there were his first studies in algebra, trigonometry, the conic sections, and all the higher branches of geometrical science. His passion for this science was raised by a perusal of Malton's Treatise on Perspective, a book which, it has been said, he at first walked twenty-one miles to read. He soon after became acquainted with Malton; and when debating, one day, with him and Landseer, on the river Thames, the doctrines relating to that angle of incidence which regulates the perspective of the downward and sideward reflections of objects, from luminous bodies, struck out some useful hints in solving the difficulties of a view down a geometrical staircase.

Although, in the engravings before mentioned, after Rosa and Poussin, Lowry had shown the most decided capabilities for landscape engraving, Boydell, unable to perceive his merits, continued to give him subjects wholly inappropriate to his genius; insomuch

that Lowry thought of emigrating to America, and, at all events, resolved to seek other employers. He accordingly etched Holyrood Palace, the Round Tower of Ludlow Castle, and the ancient Market Cross at Malmsbury, all after Hearne, and for the Antiquities of Great Britain, in a manner strongly resembling that of the elder Rooker. However, says his biographer, "as not landscapes and ruined edifices alone, but to excel in the engraving of finished architecture also, was within the scope of his views, his ardent and ever-active mind gradually expanded into the invention of those machines, which have since turned out of such vast advantage to art and society, and which have justly obtained for their inventor the reputation of being the first engraver of architecture and mechanism of every kind, that ever lived in the world." This invention consisted of two instruments: one for etching successive lines, either equidistant or in just graduation, from being wide apart to the nearest approximation, *ad infinitum*; and another for striking elliptical, parabolical, and hyperbolical curves, and, in general, all those lines which geometers call *mechanical curves*, from the dimensions of a point of a needle, to an extent of five feet. These were the qualities ascribed to them by Mr. Landseer, in his lecture, at the Royal Institution, on the art of engraving; and he justly observed, that as long as that Institution, and the Society for the Encouragement of Arts, Manufactures, and Commerce, should deserve and receive the gratitude of the country, so long must the inventor of these instruments be considered as a benefactor to the public.

With what success Mr. Lowry himself used these instruments may be seen in the numerous and exquisite engravings executed by him for Dr. Rees's Cyclopædia, Dr. Gilbert's Philosophical Magazine, Mr. P. Nicholson's Architectural publications, the Encyclopædia Metropolitana, and other similar works. He was elected a fellow of the Royal Society about 1804, and was one of the most efficient members of the Geological Society, from the era of its institution. The death of Mr. Lowry took place on the 22nd of June, 1824. He was survived by three daughters and one son, having been twice mar-

ried, and had three children by his first, and two by his second wife.

In person, Mr. Lowry was tall, with a fine intellectual countenance, containing a mixture of thoughtfulness and benignity, and having altogether an air which announced the entrance of no common man, wherever he appeared. He was liberal to a degree that injured him; and it was expected that Sir Joseph Banks, who manifested a great regard for him, would have bequeathed him some substantial mark of his esteem. In his professional career, he met with much to disgust him in his connexion with publishers; and we can easily conceive the indignation he must have felt, when, after he had first put in practice his improved mode of engraving with lines, he was told that he ought to afford his plates cheaper than

others, because he had less trouble. Of Wilson Lowry, says his biographer, "it is as literally true as of Lord Verulam; that very few men have known so many arts and sciences, and known them so profoundly. Like that distinguished philosopher, he could converse with ingenious men of almost any profession, without its being discovered that he was not of that profession; wherefore, in mathematics, chemistry, optics, and the numerous train of arts and sciences that depend on these, such as mechanics, mineralogy, geology, perspective, algebra, in its analytical application to logic and mathematics, and the department of art to which he professionally attached himself, few men were his superiors, speaking severally of those branches of knowledge, and not many his equals."

GEORGE CRUIKSHANK.

THE father of this prince of humorous designers was a native of Edinburgh, who, after having displayed some talents as an artist, learnt, and followed the business of an engraver and caricaturist in London, where the subject of our memoir was born, about the year 1794. From seeing his father etch, he himself imbibed a taste for art; his earliest attempts in which were sketches of landscape and shipping. He was not long in developing a taste for the humorous, for he seldom took a stroll through the fields, without sketching some odd figure that presented itself to him, covering his deficiency in drawing, by substituting a small heap of hay for a foot. In these early designs there was considerable spirit and character, but they necessarily lost much of their effect, from the drawback above alluded to. To remedy this, his father recommended him to study Tinney's Anatomy, after a perusal of which, the subject of our memoir drew a figure from plaster, and carried it to the Royal Academy. Upon presenting it, he was admitted by Fuseli, who, after looking at it, said to him, "Well, you may go in, but you must fight for a place." Mr. Cruikshank thus became a student of the

Academy, but was unable to take advantage of his admission, in consequence of the crowded state of the room, and his extreme short-sightedness, which prevented him from seeing even the outlines of the principal figures. He attended one course of lectures at the Academy, but never made use of his pencil there, and this was the only artistical education he ever received.

One of Mr. Cruikshank's early predilections was for the sea, and afterwards for the stage; and the applause with which he was received both in comic and serious parts, at the various juvenile theatres where he appeared, led him to anticipate a very successful career as an actor, in the event of his adopting that character by profession. To become, indeed, a great actor was his ambition; but the preliminary steps of a stroller's life were not consonant to his feelings, whilst he was unwilling to abandon altogether the object of his wishes. He requested, therefore, a friend of his father's to introduce him to Raymond, the manager of Drury Lane, with a view of being engaged in the scene painting department, in the hope that he might find an opportunity of coming forward as a metropolitan actor, without

undergoing the degradations and hardships of an itinerant career, and which, he was not too young to foresee, might have a pernicious influence upon his character for the remainder of his life. His friend advised him to paint a scene as a specimen of his abilities, and this proved the means of his relinquishing all thoughts of the stage as a profession; for delaying it as a work which he could do at any time, he neglected it for the execution of such orders as were given him at home for designs, till his employment in that way became so extensive, as to prevent him from entering upon the task above-mentioned. We should not omit to state, that in the juvenile companies with whom he exhibited his theatrical talents, his ostensible employment was in the capacity of scene painter; and it is a characteristic anecdote of him, that in one of his earliest drop scenes, he represented Sir William Curtis peeping over a bridge, in a manner so irresistibly ludicrous, as to set the whole audience laughing. Of the versatility of the dramatic talent of the subject of our memoir, our readers may form some idea, when they are told that he played, with equal applause, Glenalvon, in Douglas, and the tailor in Katherine and Petruchio. The latter character he played for the benefit of a friend, at the Haymarket Theatre. His turn for the humorous was, probably, rather increased than diminished by his predilection for the stage; as it afforded him an opportunity of observing many ludicrous incidents, which would otherwise have escaped his notice.

But it is now time to resume our account of Mr. Cruikshank's professional life. As we have before said, the first glimpses of genius developed by him were in his father's designs, in which he was allowed, now and then, to introduce "a little bit of his own." At length he made a sketch of a whole caricature, and in so masterly a manner, that the first publisher to whom it was shown, agreed to purchase it when engraved; it was etched partly by his father, and partly by himself. The subject of this first performance was Sir William Curtis embarking on board a well provisioned yacht for the seat of war, at the time of the Walcheren affair. Mr. Cruikshank senior died soon after,

leaving the subject of our memoir entirely dependent on his own exertions for support; and the latter, therefore, notwithstanding his theatrical mania, was glad to find his sketches so approved of, that those who had employed his father, transferred their commissions to himself. Among other works, he was engaged to make caricatures for a monthly periodical, called *The Scourge*, his connexion with which led to his acquaintance with a literary gentleman, whom he joined in a work called *The Meteor*; but this first attempt at publishing proved unsuccessful. One of the chief causes of his celebrity as a caricaturist, was a design of his own, entitled *A kick from Yarmouth to Wales*, which attracted considerable notice, though Mr. Cruikshank, having since had reason to doubt the truth of the circumstances on which it was founded, regrets that he ever published the caricature. Soon after he formed a connexion with Mr. Hone, whose political squibs he illustrated with a force, spirit, and humour, that drew crowds round every window in which they were exhibited. The first was *The House that Jack built*; and if ever king was immortalized by caricature, George the Fourth will go down to posterity in these cuts of Cruikshank. The excitement they produced, at the time of their appearance, was unparalleled; and we question whether the sarcasm of a Brougham or Canning could have brought so effectually into general ridicule the ruling powers, as these mute appeals to the public eye. Continuing his career of political satire, he followed up the blow he had given in *The House that Jack built*, in Hone's subsequent publications, among which we may mention, *The Slap at Slop*, *Queen's Matrimonial Ladder*, *Non Mi Ricordo*, *The Bank Note*, &c. &c. When more liberal ministers came into office than those satirized by Hone, Mr. Cruikshank found little to do in the political line; indeed, he was neither willing nor able to render pictorially ridiculous, popular and, comparatively speaking, patriotic ministers. Whilst he had been engaged in illustrating for Hone, he devoted both his mind and his pencil so entirely to the subjects upon which he was employed, that he had neither time

nor inclination to attend to other engagements. Under these circumstances, many commissions intended for him, fell to the execution of his brother Robert, and it was in conjunction with him, that he brought out his designs of *Life in London*. The idea originated entirely with the subject of our memoir, who had, in the first instance, intended to paint a series of pictures on the subject, after the manner of Hogarth, and to be called *Life in London is Death*. Nothing but his inability to transfer his ideas to canvass (without a course of study, for which he had now no time), prevented him from carrying his plan into execution, and he still regrets that the moral he intended to convey by his pencil, was not represented on the stage. To *Life in London* succeeded *Life in Paris*, the production of Mr. George Cruikshank alone, but its popularity was short-lived, in comparison with its predecessor.

Mr. Cruikshank was next engaged by Mr. E. Baldwin, of Newgate Street, to execute etchings of the German popular stories, which he performed in a manner that equally surprised and delighted the publisher, who had hitherto considered him in the light rather of a political caricaturist, than a humorous designer. The same publisher employed him to illustrate the *Points of Humour*, which considerably extended the fame of the artist, and his merits were made the subject of a long and favourable article in *Blackwood's Magazine*. His fame was now completely established as an illustrator of books, and none, with any pretensions to humour, were thought complete without Mr. Cruikshank's illustrations. Amongst those for which he furnished designs, we may mention *Mornings at Bow Street*, in two volumes; *Peter Schlemil*; *Italian Tales*; *Hans of Iceland*; *Tales of Irish Life*; *Punch and Judy*; *Tom Thumb*; *Johnny Gilpin*; *The Epping Hunt*; *Three Courses and a Dessert*; *Greenwich Hospital*; *Tim Bobbin*; &c. &c., in all of which the ludicrous,

both of the quiet and boisterous order, was irresistibly apparent.

Of Mr. Cruikshank's subsequent professional career, perhaps little could be told that the public is not acquainted with through the medium of his works; the reputation of an artist once established, his vicissitudes and adventures cease, and little remains that the world cares to know, or the biographer to record. In the present instance, it only remains for us to add a few characteristics of the subject of our memoir, both as an artist and a man. As a caricaturist he stands pre-eminent; no one can fail to remark the *character* which he infuses into every thing he attempts; there is a sort of ubiquity, too, about his faces; they are to be seen everywhere, and every one has seen them, but who can point out the original? Mr. Cruikshank keeps no note-book, and never takes a sketch from nature; his memory supplying him, after two or three glances, with all that he wishes to preserve of an individual. The only exception to this was in *Punch and Judy*, which he copied from the life, (if we may so say,) as he incurred no risk of hurting the feelings of those illustrious characters. But notwithstanding the eminence which Mr. Cruikshank has attained as a caricaturist and humorous designer, his taste inclines more towards painting, and he has never ceased to regret the want of that artistical education, which might have enabled him to transmit his works to posterity on something more durable than paper.

Mr. Cruikshank has been married some years. He is gentlemanly in his deportment, and altogether of a more contemplative cast of mind than might be imagined, if he were judged by his works alone. Mr. Robert Cruikshank, the elder and only brother of the subject of our memoir, has also attained considerable eminence as a designer and caricaturist, though originally a miniature painter.

**COMPOSERS,
AND
VOCAL AND INSTRUMENTAL
PERFORMERS.**

COMPOSERS.

WILLIAM CROFT.

WILLIAM CROFT, the first who introduced the invention of stamping music on pewter by means of punches, was born at Nether Easington, in Warwickshire, in 1677. His musical education was pursued under Dr. Blow, at the Chapel Royal; and, on the erection of an organ in the church of St. Anne, Westminster, he was elected organist, but in what year is not stated. In 1700, he was admitted a gentleman extraordinary of the Chapel Royal; and, about four years after, he was appointed joint organist, with the unfortunate Jeremiah Clarke, at whose death he became sole organist. In the following year he succeeded Dr. Blow, as master of the children, and composer to the Chapel Royal, and also as organist of Westminster Abbey; and he soon after, in 1711, resigned his post at St. Anne's, in favour of John Isham. In 1712, he published, anonymously, his *Divine Harmony*, or a *New Collection of Select Anthems*, used at her Majesty's Chapel Royal, Westminster Abbey, St. Paul's, &c.; with a preface, comprising a short account of our church music, and an encomium on Tallis and Bird. In 1715, the University of Oxford conferred upon him the degree of doctor of music, upon which occasion his exercises were a Latin and an English ode, afterwards published under the title of *Musici Apparatus Academicus*. During the reign of Queen Anne, the victories gained by the Duke of Marlborough, caused Croft, as composer to her majesty, to be frequently called upon to produce hymns, or anthems of thanksgiving; several of which are still used in our cathedrals for such occasions. His most celebrated work appeared in

1724; in which year he published, by subscription, in two volumes, a splendid edition of his choral music, under the title of *Musica Sacra*, or *Select Anthems in Score*, for two, three, four, five, six, seven, and eight voices; to which is added, the burial service, as it is occasionally performed in Westminster Abbey; the latter being the fine composition which Purcell did not live to complete. It appears, from his preface, that it was the first attempt made in this country in printing music in score, engraved and stamped on plates; and that, for the want of such a contrivance, music was before printed very incorrectly in England. This pleasing composer and amiable man, died in 1726, of an illness occasioned by his attendance at the coronation of George the Second.

Doctor Croft's accession to so many appointments at the early age of thirty-one, says one of his biographers, "occasioned no diminution of his diligence in the performance of his duty, or of zeal in the study and cultivation of his art; and, indeed, he seems to have gone through life in one even tenour of professional activity and propriety of conduct." The same writer observes of his music, that it never reaches the sublime, though it is sometimes grand, and often pathetic. His allegros are always more feeble than his slow movements; but more melody is necessary to support cheerfulness with decorum and dignity, than Croft, or indeed the whole nation, could furnish during the first twenty years of the eighteenth century.

Although his genius employed itself chiefly on church music, he did not

disdain lighter occupations in his art; having published six sets of tunes for two violins and a bass, six sonatas for two flutes, and six solos for a flute and a bass; and there are likewise, extant, in print and manuscript, a considerable

number of songs of his composition. A grand and sober style, suited in every respect to their subjects, pervades his anthems; several of which are inserted in Page's *Harmonia Sacra*, and Steevens' *Collection of Church Music*.

GEORGE FREDERICK HANDEL.

THIS prince of melodists and musical composers was the son of an eminent physician and surgeon, of Halle, in Upper Saxony, and was born there, on the 24th of February, 1684. From his infancy, he displayed an extraordinary taste for music, which his father, who intended him for the law, endeavoured to subdue by banishing from his house all musical instruments whatever, and taking every means in his power to check his son's prevailing passion. Our young musician, however, was not to be baffled; he contrived, with the aid of a servant, to secrete a small clarichord in a room at the top of the house, upon which he practised every evening, after the family had retired to rest, and thus, without any instruction, rendered himself a proficient in harmony. He had carried on these secret performances for some time, when, at the age of seven, he accompanied his father on a visit to his half-brother, who was valet-de-chambre to the Prince of Saxe-Weissenfels. Being suffered to ramble through several apartments of the palace where musical instruments were placed, he could not resist the temptation of trying every harpsichord he saw; and after the service was concluded, he stole into the ducal chapel, and touched the organ in so skilful a manner, that the duke, who had just gone out, inquired who was playing. The valet, upon inquiry, finding it was his brother, answered accordingly; adding, that he was but seven years old. Upon this, the prince commanded that both father and son should be brought to his presence; and the result was, his inducing the former to place the subject of our memoir under Zachau, the organist of the cathedral of his native city. This instructor left him to form his own style, but put into his hands, for study and practice, the best

works, both of the Italian and German schools. He continued with Zachau for a period of two years, during which his exercises consisted chiefly of fugues and airs. At nine, his progress was such as to enable him to officiate for his master as organist, and occasionally to compose some motets for the church service; a practice he continued for three years.

In 1698, he went, for further improvement, to Berlin, where Bononcini and Attilio were the leaders of the Opera. The latter would take Handel on his knee, and treat him with great familiarity and encouragement; but the former evinced towards him a haughty and supercilious conduct, which Handel did not probably forget in the celebrated musical contests which subsequently took place between them in London. The king, however, amply repaid him for this coldness, by sending for him often to the palace, and making him large presents. He even intimated a wish to send him to Italy; but the offer was declined, and the young musician returned to Halle, where his father soon after died. In 1703, he removed to Hamburgh, where, says John Mattheson, a celebrated writer on musical subjects, "he had only his musical talents to depend on for subsistence; but, endowed with genius and a good disposition, he had little care on his mind." At first, we are told by the same authority, he only played a ripieno violin in the opera orchestra, and "behaved as if he could not count five, being naturally inclined to dry humour." About the same time, he composed extremely long airs, and cantatas without end; which, though not deficient in harmony, were yet deficient in true taste.

Handel took up his residence at

Hamburgh with Mattheson, with whom he had often an amicable trial of skill, the former excelling on the organ, and the latter on the harpsichord; and it was agreed between them, that neither should invade the other's province. They mutually kept their promise for six years; and it was only to an accident that Handel was indebted for an opportunity of publicly displaying his power over keyed instruments. The first harpsichord player at the opera being absent, Handel was persuaded to take his place, and played in so masterly a manner, that he was not only vehemently applauded, but subsequently appointed to preside himself, in preference to the second harpsichord player. This so enraged the unsuccessful candidate, that, one night, he followed Handel out of the orchestra, and, drawing his sword, attempted to murder him; and had it not been for the score of the opera which Handel was taking home with him, and had placed under his coat, there is little doubt but the thrust would have proved mortal.

Mr. Burgh, in his *Anecdotes of Music*, gives an account of this affair, under different circumstances. According to him, it took place during the run of Mattheson's opera of *Cleopatra*, and he says that Mattheson himself was the assailant, in consequence of Handel's refusal to allow him to preside at the harpsichord, as he had been accustomed to do, after he had finished his performance of *Antony*, whose death occurs early in the opera. Mattheson, it is said, first gave Handel a slap on the face; upon which they both immediately drew their swords, and a duel ensued in the market-place, which was terminated by the sword of Mattheson breaking against a metal button upon Handel's coat. This affair, which made a great noise at the time, created great public interest in favour of Handel, who, thenceforth, continued to have the entire management of the opera. He shortly afterwards brought upon the stage his first opera, *Almira*, which was performed with applause for thirty successive nights. His opera of *Nero*, which appeared in February, 1705, and in which Mattheson, who was now reconciled to him, played the principal character, was scarcely less popu-

lar. From this period, till 1708, he composed two other operas, *Florindo* and *Dafne*, besides occupying himself in teaching, composing pieces for the harpsichord, single songs, and cantatas innumerable.

Having completely established his reputation at Hamburgh, Handel paid a visit, by royal invitation, to Florence, where he produced his opera of *Roderigo*, for which he was honoured by the grand duke with a present of a hundred sequins, (about £45,) and a service of plate. The mistress of the grand duke sung the principal part in it; and, it is said, conceived such a passion for Handel, as would have proved the ruin of both, had he encouraged it. After about twelve months' residence in Florence, he departed for Venice, where, in 1709, he added to his fame by his opera of *Agrippina*. He concluded his Italian tour with a visit to Rome and Naples, whence he returned to Germany, and settled at Hanover, under the patronage of the elector, afterwards George the First, to whom he was appointed *maestro di capella*. He had not been long in this situation, before he expressed a desire to visit England, to dissuade him from which, the elector offered him a pension of fifteen hundred crowns. It was, however, finally arranged, that he should both receive the pension and take his intended journey, on condition of his returning to Hanover at the expiration of a twelvemonth.

Handel arrived in London towards the end of 1710, when his services were immediately engaged by Aaron Hill, who then managed the Italian Opera. His first composition was the music to Rossi's play of *Rinaldo*; which Handel is said to have executed in the short space of a fortnight. Rossi, who was the author of the piece, declares, in his preface to the work, that the composer was so rapid in his part of the labour, that he hardly gave him time to write. The opera met with a most favourable reception; and the publication of the music produced no less a sum than £1,500. The most prominent beauties of this opera are the air of *Cara Sposa*; the bravura of *Venti Turbini*; and the air of *Il tricerbero humiliato*, in which all the parts play in unison and octaves to the voice. At the expiration of a year

Handel left England for Hanover; and, on taking leave of Queen Anne, she is said to have made him some valuable presents, and expressed her wishes to see him again. Upon his arrival in Germany he resumed his former station, and composed for the electoral princess, Caroline, afterwards Queen of England, twelve chamber duets, as he professed, of the style of Steffani; from which, however, they are said to differ in several respects.

After a sojourn of two years, he again obtained leave of the elector to visit England, on condition that he returned in a reasonable time. He reached the metropolis in the winter of 1712, at which time the celebrated treaty of Utrecht was in progress; and a public thanksgiving being to be solemnized on the conclusion of it, in 1713, Handel was commanded by the queen to compose a *Te Deum* and *Jubilate* for the occasion. The performance gave great satisfaction; and was succeeded, on the part of Handel, by such a predilection for this country, that he determined to pass here the remainder of his days. This step greatly offended the Elector of Hanover; who, after he had ascended the throne of England, was, with difficulty persuaded to restore Handel to his favour. A reconciliation is said to have been brought about by a contrivance of the Baron Kilmansegge; who, having proposed that the king should make a short river excursion, took care to have a barge at hand, in which Handel agreeably surprised the king with a piece composed expressly, and since well known as Handel's water piece. His majesty inquired who was the author, and was informed by the baron that it was a faithful servant, who, conscious of having merited the royal displeasure, dared not approach without the assurance of pardon. This intercession had the desired effect, and Handel was restored to favour. He shortly afterwards played before the king, with Gemminiani; and the royal regard was substantially demonstrated to him, by a grant of £200 per annum, in addition to the same sum which had been settled upon him by Queen Anne; and, on his becoming musical preceptor to the princesses, Queen Caroline added a further annuity of £200 to his income.

Persons of all ranks and fortunes in

England were now desirous of Handel's acquaintance; and amongst others, to whom he was introduced, was the munificent Earl of Burlington, so justly celebrated for his taste in fine arts, and patronage of its votaries. In the mansion of this nobleman Handel resided for a period of three years; and, in 1718, removed to Canons, the seat of the Duke of Chandos, for the purpose of superintending the cathedral service, which was daily performed in the superb chapel of the duke. Here Handel composed some of his most beautiful anthems, though the greater part of them are in manuscript; also the chief part of his hautboy concertos, sonatas, and organ fugues, and his celebrated music to Gay's *Acis and Galatea*.

On the establishment of the Royal Academy of Music, Handel was commissioned to engage singers, and appointed superintendent; and, in 1720, his opera of *Roadamisto* was performed, with great applause, in the Haymarket. The reception it met with roused the rivalry of Bononcini and Attilio, both of whom came over to England, under the patronage of a party of the nobility; and the consequence was, a grand musical contest, for pre-eminence, between these three celebrated composers. The friends of each entered into a proposition, that the three should compose an opera conjointly, each writing a distinct act, and an overture. The opera fixed upon was *Muzio Scævola*, of which Bononcini composed the first, Attilio the second, and Handel the third act. The Academy determined the point of precedence most decidedly in favour of Handel; and Bononcini was pronounced to be next in point of merit. After this dispute, however, the two Italians continued, occasionally, to compose operas for the Academy for six or seven years. The musical contest between them gave rise to the following lines by Swift:—

Compared with Signor Bononcini,
Some say that Handel's a mere ninny;
Others assert, that he to Handel,
Is scarcely fit to hold a candle:
Strange, such a difference there should be
Twixt tweedle-dum and tweedle-dee

In 1726, Handel produced his new opera of *Alessandro*, and engaged a new singer, named Signora Faustina Bordoni; a circumstance which laid the founda-

tion of a dispute with the Academy, which terminated in its dissolution. Handel, who, it seems, considered singers very inferior to composers, had been somewhat nettled at the enthusiastic applause which the public had heaped upon Senesino; and, in consequence, treated the pretensions of that vocalist with great contempt. This led to a rivalry between Senesino and Faustina, which was carried on in such a spirit by the partisans of the former, that Handel refused to compose any piece in which he was to have a share; and the result was, in two years afterwards, the dissolution of the Academy, after it had existed about nine years. Handel was now deserted by the nobility, who took the theatre in Lincoln's Inn Fields, whilst he opened that in the Haymarket; and the town was, for some time, divided between the operatic attractions of each. The nobility, however, having got possession of the Haymarket, and engaged the celebrated Farinelli, Handel removed to Covent Garden; but was soon forced to give up the contest, after having suffered, both in health and property, to an almost irretrievable degree. His intellects are even said to have been affected by his disappointment; but, however this may have been, both his mental and bodily faculties were completely restored, by a visit to Aix-la-Chapelle. On his return to England, he made another effort to regain the public favour at Covent Garden, by the performance of his *Atalanta*, *Justin*, *Arminius*, and *Berenice*, but without adequate success, though his music of Dryden's *Ode to St. Cecilia's Day* was greatly applauded.

In the composition of his two subsequent operas, *Faramond*, and *Alexander Severus*, performed in 1737, he was indemnified with £1,000, by the Earl of Middlesex, afterwards Duke of Dorset. Three other of his operas, *Xerxes*, *Hymen*, and *Deidamia*, were performed between the latter year and 1740; but he then gave another direction to his studies, better suited, as he himself used to declare, to the circumstances of a man advancing far into the vale of years, than light and trivial music. As early as 1733, he had performed his oratorio of *Ataliah*, at a solemnity at Oxford, the profits arising from which had been considerable: he therefore concluded,

that during the Lent season, when no theatrical performances were allowed, the sacred drama might be produced with advantage, and little expense. In these oratorios he determined to introduce a new species of music, the organ concerto: of which, though it must be confessed it was not the true organ style, he must be allowed the merit of being the inventor. His oratorios were received with sufficient applause to induce him to persevere in that line of composition; though the profits which he derived from them were by no means adequate to their merits, in consequence of the coldness with which the nobility still continued to regard him. Handel, therefore, resolved on a visit to Ireland, in order to try whether, in that kingdom, his oratorios would be out of the reach of prejudice and enmity. It was on his departure from London for the sister kingdom, that Pope, in personifying the Italian Opera, put the following lines into her mouth, with which she addresses the goddess of dulness:—

Strong in new arms, lo' giant Handel stands,
Like bold Briareus, with his hundred hands;
To stir, to rouse, to shake the soul, he comes,
And Jove's own thunders follow Mars's drums.
Arrest him, empress! or you sleep no more:—
She heard, and drove him to the Hibernian shore

The author of *The Musical Biography of the Three last Centuries*, endeavours to explain the necessity for his trying other audiences, by observing, that when he produced his *Messiah* for the first time, in 1741, at Covent Garden, under the modest title of *A Sacred Oratorio*, on account of the words being composed of genuine texts of Scripture, as it consisted chiefly of chorus, and as the airs in it were thought inferior to many of those in his former operas and oratorios, it was not very well received by the audience. "The consciousness of this," he adds, "and a suspicion that the public were becoming indifferent towards these entertainments, determined Handel to try the people of Ireland." A characteristic anecdote is told of him, applicable to this period of his life, by Dr. Burney, who saw him at Chester, on his way to Ireland. "I was at the public school in that city," says the doctor, "and very well remember seeing him smoke a pipe, over a dish of coffee, at the Exchange coffee-house; for, being extremely curious to see so

extraordinary a man, I watched him narrowly as long as he remained at Chester; which, on account of the wind being unfavourable for his embarking at Parkgate, was several days; and, during this time, he applied to Mr. Baker, the organist, my first music master, to know whether there were any choir-men in the cathedral who could sing at sight; as he wished to prove some music that had been hastily transcribed, by trying the chorusses, which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester; and, among the rest, a printer, of the name of Janson, who had a good bass voice, and was one of the best musicians in the choir. A time," he adds, "was fixed for this private rehearsal, at the Golden Falcon, where Handel was quartered; but, alas! on trial of the chorus in *The Messiah*, "And with His stripes we are healed," poor Janson, after repeated attempts, failed so egregiously, that Handel, after swearing in four or five different languages, cried out in broken English, 'You schautrell! tit not you dell me dat you could sing at soite?' 'Yes, sir,' said the printer, 'and so I can,—but not at first sight.'"

Upon his reaching Dublin, he, with equal judgment and humanity, began by performing his *Messiah* for the benefit of the city prison. He remained for nine months in Ireland, where he extended his fame, and began to repair his fortune; and, on his return to London, in the spring of 1742, found the public more favourably disposed towards him. His oratorio of *Samson* was not only received with great applause, by crowded houses, but became so popular, that the single songs were disseminated throughout the country. During the same season, to the honour of the public at large, and the disgrace of cabal and faction," says the author of *The Dictionary of Musicians*, "The *Messiah* was produced in England for the second time, and was received with an universal expression of applause and admiration; and, from that hour, that sublime work increased in the reverence and delight with which it was listened to."

Handel caused this oratorio to be performed, annually, for the benefit of the Foundling Hospital; and its per-

formance, under his own direction, from 1749 to 1759, realized to the institution a sum little short of £7,000. But Handel's patronage of this hospital did not stop there,—he presented the fine organ it possesses; and he bequeathed to it, as a legacy, a fair copy of the original score of *The Messiah*. About 1742–3, he published his twelve grand concertos, by subscription; an undertaking to which he is said to have been encouraged by the success of his six grand concertos, known as *Hautboy Concertos*, which he had composed on the marriage of the Prince of Orange with the princess royal.

In 1744, he had a slight return of the disorder which had before obliged him to go to Aix-la-Chapelle; and, to add to his misfortunes, though the mind of the nation at large was in his favour, an opposition was, for a time, kept up, to his disadvantage, by some of the nobility, who endeavoured to render his audiences as thin as possible, by giving card parties, and other entertainments, during Lent. For a season or two he was unable to draw houses sufficiently numerous to pay his expenses; and, at length, in January, 1745, after two representations of his *Hercules*, he was obliged to discontinue it altogether, for want of sufficient means to pay his band. In the March following, however, he was enabled to resume the performance of his oratorios, *Samson*, *Saul*, *Joseph*, *Belshazzar*, and *The Messiah*: but "I perfectly well remember," says Dr. Burney, "that none were well attended, except *Samson*, and *The Messiah*." And, he adds, that he "frequently heard Handel, as pleasantly as philosophically, console his friends, when, previous to the curtain being drawn up, they have lamented that the house was so empty, by saying, 'Never mind, de moosic vil sound de petter.'" He composed, in succession, the entertainments of *Susanna*, *Belshazzar*, *Judas Maccabæus*, *Joseph*, *Alexander*, *Belus*, *Solomon*, *Theodora*, the *Choice of Hercules*, *Jeptha*, and an entertainment entitled the *Triumph of Time and Truth*; in all of which he had ample scope for the exercise of his greatest talent, the sublime in music, as his fine chorusses have been justly denominated. Most of them were received with the greatest applause; but

his Theodora was so neglected, in 1749, that he was glad, it is said, if any professor, who did not perform, would accept orders for admission gratis. Two of this description having afterwards applied to him for a similar privilege, to hear The Messiah, who had not so honoured his Theodora, "Oh, your sarvant!" he exclaimed, "you are tamnable tainty! you would no co to Theodora: dere vas room enough to tance dere ven dat vas perform!" It is to the honour of George the Second, however, that when his court caballers constantly abandoned the oratorios of this great master, he as constantly attended them.

In the beginning of 1751, Handel began to be alarmed by a disorder in his eyes, which the surgeons told him was a cataract. From this moment, it is said, his usual flow of spirits forsook him, and scarcely left him patience to wait that crisis of his disorder, when relief might be hoped for. He was, however, prepared to expect a total privation of sight, and taught to hope that it might prove temporary. His own fears for the worst were now confirmed to him; for having called on Dr. Samuel Sharp, of Guy's Hospital, that eminent surgeon, after various trials of his skill, was obliged to announce to him, that all he could ever hope for, was a relief from pain in the visual organ.

His Lent oratorios were from henceforth superintended by his friend, Mr. Smith; but Handel still attended, and played extempore voluntaries on the organ, with all the fancy and feeling of undiminished genius. He was repeatedly led forth to the front of the stage to receive the applause of his hearers; and, one night, when Beard sang, from Samson, Total Eclipse, many of the audience mingled their tears with their plaudits, at the sight of the blind composer. His last appearance in public was on the 6th of April, 1759, after which his faculties rapidly declined; and it was evident he had not long to live. Of this he was himself fully aware; and prepared to meet his end with a resignation and composure based upon a sincere belief in the doctrines of Christianity. As the close of his life approached, he signified a fervent wish that he might expire on Good Friday;

and it is singular that he breathed his last on that day, dying on the 13th of the month, though some say the 14th, and in the year above mentioned. He was buried in Westminster Abbey; and over his tomb is a full-length statue of him, by Roubiliac, with a scroll in his hand, bearing the words, "I know that my Redeemer liveth," with the notes to which he set those words in his Messiah.

In person, he is said to have been large and portly; and his gait, which was sauntering and ungraceful, was marked by a peculiar kind of rocking motion. His features were finely expressive of his mind; and the general cast of his countenance was mild and placid. He wore an enormous white wig; which, when things went well at the oratorio, had a certain nod or vibration; when this sign was wanting, nice observers were seldom wrong in concluding him to be out of humour. Handel was a man of blameless morals, and strict integrity; though his independent sentiments, and the consciousness of his own merits, together with a temper naturally impetuous, sometimes betrayed him into expressions neither decent nor temperate towards those who offended him. He passed his time with great regularity; being too much devoted to his art, to neglect it even for the temporary pleasures of convivial society. Yet he is said to have been somewhat of a gourmand; and Miss Hawkins tells an anecdote of him, in this respect, which, if true, certainly shows him in the light of a more than ordinary glutton. Having invited Goupy, the painter, to dine with him, when his circumstances were less prosperous than usual, he placed before his guest a plain meal, apologizing for his inability to give a more costly repast; but professing a most cordial welcome. Soon after dinner, Handel left the room; and his absence was so long, that Goupy, at last, for want of other employ, strolled into the adjoining back-room, and, walking up to a window, which looked diagonally on that of a small third room, he saw his host sitting at a table, covered with such delicacies as he had just been lamenting his inability to afford. Goupy, to whom, possibly, such viands were little less tempting than to his host, was so

enraged, that he quitted the house abruptly; and published the engraving, or etching, in which Handel figures as a hog in the midst of dainties. He had few friends, and was little fitted for the social affections; and, probably, passed a life of celibacy from choice. His literary knowledge was, necessarily, limited; but he is said to have been well acquainted with Latin and Italian, and spoke several other modern languages besides English; all of which he blended in his conversation in a very amusing manner.

He was an enthusiast in his art, and entered with his whole soul into the spirit of his compositions; so that when questioned as to his feelings whilst composing the Hallelujah Chorus, he replied, "I did think I did see all the heavens before me, and the great God himself."

His musical ideas flowed with rapidity; and he transferred them to paper with a degree of impatience proportioned to the eagerness that possesses men of genius, of seeing their ideas reduced into form. He was fond of paintings; and, until his sight failed him, one of his chief amusements consisted in going to view collections of pictures exposed for sale. Though he had early neglected the violin for the harpsichord, he could play upon the former in a style, which the ablest masters of that instrument would have been glad to imitate; and, though not possessing a musical voice, sang with such taste and pathos, that Farinelli, on one occasion, declined singing after him. His favourite vocalist was Mrs. Cibber, to whom he gave the principal female parts in his oratorios. At this lady's house he was a frequent guest; and there played many of his pieces, previous to the public performance of them. Quin, who was among the company on one of these occasions, was asked by Mrs. Cibber, after the composer had gone, if he did not think Handel had a charming hand? (alluding to its dexterity.) "A hand, madam," said Quin, "you mistake: it is a foot." "Poh! poh!" said she, "has he not a fine finger?" "Toes, by G—! madam," was the reply. "In fact," says Doctor Burney, "his hand was so fat, that the knuckles, which usually appear unbent, were like those of a child, dented or

dimpled, so as to be rendered concave; however, his touch was so smooth, that his fingers seemed to grow to the keys, and scarcely have motion." But though Handel performed on the organ with a fine delicate touch, a volant finger, and a ready execution of the most difficult passages, these subordinate qualities were overlooked, in the admiration which he awoke by his amazing command of the instrument, the fulness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination, and the fertility of his invention. It was impossible for the most unmusical ear to listen to him unenraptured; and, indeed, it is said, that persons of this description, were, after hearing Handel, generally the loudest and most spontaneous in their acclamations.

As a composer who addresses the soul rather than the senses, and fills the mind with the most sublime emotions, Handel stands unrivalled; and must be assigned the same position in music, that is maintained by Milton in poetry. His style is the great, and is simple in the degree which tends most to this end. From a singer he requires more legitimate and genuine expression than any other master. Mrs. Cibber once asking him how it happened that she drew down such a meed of applause whenever she sang his piece beginning, "Dear Liberty," his answer was characteristic of the above fact: "It is because you sing it as though liberty was dear to you." The late Professor Mainwaring, in his life of Handel, has endeavoured to class his works; but, it is justly observed, by more than one authority, "they are so numerous, and of such different kinds, that they elude all but general criticism." This may be remarked of his compositions, that their difference in point of excellence, is no way to be accounted for (if we exclude the dispiriting circumstances under which many of them were written), but on the supposition that he wrote for two descriptions of people, the judicious and the vulgar; and his solicitude to please both seems to have been nearly equal. The former he meant to fascinate by such airs as *Cara Sposa*, in *Rinaldo*; *Ombra Cara*, in *Radamisto*; *Affani del pensier*, in *Otho*; *Da te peste*

in Julius Cæsar; *Di notte il pelegriño*, in Richard the First; and *Spera si*, in Admetus: Powerful Guardians, and Come ever-smiling Liberty, in Judas Maccabæus. Most of the songs in Ariadne are calculated to please the multitude; and, for this deviation from his general conduct, Handel gave as a reason, to one of his friends, that he thereby hoped to regain the favour of the nobility, whom he was sensible he had displeased in some of his most elaborate compositions for the stage. The attempt, however, failed in answering his expectations, except as far as relates to the minuet at the end of the overture, which became one of the most popular airs ever known.

His *Te Deum*, *Jubilate*, his Coronation, and other anthems, his *Dettingen Te Deum*, and the chorusses in his oratorios, are amongst the highest class of his productions. In the chorusses of his anthems, where the praises of the Almighty are the subject, his power of harmony is so great, that it may be said to be beyond ordinary conception: on the other hand, in passages which breathe a spirit of humiliation and contrition, he is soothing and pathetic to the last degree. Yet it must be confessed, that he has carried imitation to a degree that borders on affectation; particularly in his *Israel in Egypt*, in which he has endeavoured to express, by passages broken in the time, the hopping of frogs, and others calculated to resemble the buzzing of swarms of flies; whilst in *Joshua* he has endeavoured, by the harmony of one long extended note, to impress upon the imagination of his hearers the idea of the great luminary of the universe arrested in its course; or, in other words, to make them hear the sun stand still. In the composition of music entirely instrumental, he regarded but the general effect; and no productions of that class appear to have been real studies, with the exception of his lessons and fugues for the organ. Excellent as his overtures are, he composed them as fast as he could write; and scarcely any of them cost him more than a morning's labour. His violin concertos are generally wanting in those great requisites, harmony and fine modulation; and, on that account, will not bear a comparison with those of Corelli, Gemminiani, or Martini. His duets and

lessons are of a far more elaborate texture; and his lessons for the harpsichord which were composed for the practice of Queen Anne, and consist of suites of his airs, intermixed with fugues, have been acknowledged the most masterly productions of their kind in the world. Multitudinous, however, as are the works of this great man, they are all eclipsed by his *Messiah*, in which is centred all that the most refined musical taste could ever hope to see realized. A national tribute of applause was paid to his genius, in 1784, by a commemoration at Westminster Abbey, consisting of the performance of pieces selected from his works, by a band of more than five hundred voices and instruments. It produced £7,000; of which £1,000 were given to the Westminster Hospital, and the remainder to the Society for decayed Musicians.

We shall conclude our memoir with a few characteristic anecdotes of this great composer. The celebrated songstress, Cuzzoni, having insolently refused to sing his admirable air, "*Falsa imagine*," in *Otto*, he told her that he always knew she was a very devil, but he should now let her know, in his turn, that he was Beelzebub, the prince of devils; and then taking her up by the waist, he swore, if she did not immediately obey his orders, he would throw her out of the window.—At another time, accompanying one of the principal singers on the harpsichord, at a rehearsal, upon the singer threatening to jump down upon his instrument if he did not adopt his suggestion, Handel said, "You vill jump down on my instrument, vill you? Only tell me when you jump—I vill advertise. I shall get more by your jump dan by your sing!"—But his irascibility of temper was displayed to most advantage, if we may so speak, on the following occasion:—It should be premised, that his ear was so sensitive, that he could never bear the tuning of the instruments, and always caused that operation to be performed previously to their being brought into the orchestra. One night, at the theatre, when the Prince of Wales was to be present, some wag stole into the orchestra, and untuned them. As soon as his royal highness arrived, Handel gave the signal of beginning, *con spirito*; but such was

the horrible discord, that the enraged musician started up from his seat, and having overturned the double bass, which stood in his way, he seized a kettle-drum, which he threw with such violence at the leader of the band, that he lost his own full-bottomed wig in the effort. Without waiting to replace it, he advanced, bare-headed, to the front of the orchestra, breathing vengeance; but so much choked with passion, that utterance was denied him. In this ridiculous attitude he stood, staring and stamping for some moments,

amidst a convulsion of laughter; nor could he be prevailed upon to resume his seat, until the prince went in person, and, with much difficulty, appeased his wrath.—His royal highness treated him with similar indulgence at the rehearsal of his oratorios at Carlton House; and, when the princess sometimes heard him swearing at the maids of honour, for talking during the performance, she tried to silence them, and put the composer in a good humour, by saying, "Hush! hush! Handel is in a passion."

HENRY CAREY.

THIS facetious, but ill-fated, musical and poetical genius, is said to have been the illegitimate son of George Saville, Marquess of Halifax, and was born about 1692. Almost all that is known of his early history is, that he was not a regularly bred musician; though, indeed, it is recorded that he had lessons in the art, first, of a German, named Witichison Lennert; afterwards, of Roseingrave; and, finally, of Gemminiani. All his instruction, however, if the saying of his friend, Lampe, is to be credited, "did not enable him to put a bass to his own ballads." Thus slenderly qualified, his chief employment was teaching in small boarding-schools, or families of middling rank; but possessing a prolific and ready invention, he early began to distinguish himself for the composition of songs, of which he was the author of both words and music; one of these was the still popular air, *Of all the Girls that are so smart, or Sally in our Alley*, which was sung by every body the moment it appeared, and has ever since remained a favourite. In 1715, he produced upon the stage two farces; one of which, *The Contrivances*, met with good success. In 1720, he published a small volume of poems; and a larger one, by subscription, in 1729. These were very favourably received; and one of them, entitled *Namby Pamby*, had the intended effect of bringing Ambrose Phillips's compositions into general ridicule.

In 1730, he appears to have taken a

benefit at Drury Lane Theatre, in an advertisement of which, in the *Daily Post* of that period, occurs the following passage:—"At our friend Harry Carey's benefit to-night, the powers of music, poetry, and painting, assemble in his behalf; he being an admirer of the three sisters: the body of the musicians meet in the Haymarket, whence they march in great order, preceded by a magnificent moving organ, &c." In 1732, he published six cantatas; and in the same year, produced the words of his two serious operas, *Amelia*, and *Teraminta*; the first was set to music by his friend, Lampe; the second by Mr. Smith, Handel's disciple and friend, and successor at the oratorios. In 1734, was acted his mock tragedy of *Chronothologos*, a humorous satire upon the rant and bombast of the tragedies of the period. In 1736, his little opera of *The Honest Yorkshireman* was almost always in constant run. In 1737, he produced his burlesque opera of *The Dragon of Wantley*; which met with such success, that, during the first year, it was represented as often as Gay's *Beggar's Opera* had been in the ten preceding years. Dr. Burney tells us that Carey also succeeded better in his object of ridiculing the Italian Opera than Gay, upon whose production he makes some sneering remarks; but *The Beggar's Opera* is still popular, while *The Dragon of Wantley* is forgotten. In 1738, Carey produced his *Margery*, or *The Dragoness*, a sequel to *The Dragon*;

but this, like most sequels, was a failure. During this period he continued to teach music; and had no particular habit of extravagance or vice laid to his charge; but whether from embarrassed circumstances, domestic unhappiness, or other cause, in a fit of desperation or despondency, he hung himself in his own house, in Warner Street, Cold Bath Fields, on the 4th of October, 1743.

His character, according to the testimony of all his biographers, was without reproach. He was a most agreeable and facetious companion; and, what was a rare thing among the wits of those days, excited mirth, both in his

conversation and writings, without violating decency. Besides those already mentioned, he composed sundry songs for modern comedies, particularly those in *The Provoked Husband*; and, during the laureateship of Cibber, burlesqued his birth-day odes with all the felicity, and none of the malevolence, of Pope. Besides *Sally in our Alley*, which was praised by Addison as a literary, and by Gemminiani as a musical, production, Carey is said to have been the composer of *All in the Downs*; and his son, George Smith Carey, subsequently claimed for him the merit of composing *God Save the King*.

MAURICE GREENE.

MAURICE GREENE, son of the Rev. Thomas Greene, vicar of St. Olave, Old Jewry, was born in 1693, and educated in the choir of St. Paul's, and, afterwards, under Richard Brind, the organist of that cathedral. Before he had attained his twentieth year, he obtained the place of organist of St. Dunstan's in the West; and, in 1717, succeeded Daniel Purcell, as organist of St. Andrew's, Holborn. He was elected to St. Paul's, in the following year, with a salary exceeding that enjoyed by his predecessors.

In 1726, on the death of Dr. Croft, he was appointed organist and composer to the Chapel Royal; and, at the decease of John Eccles, obtained the office of master of the king's band. On the occasion of receiving his degree of Mus. D., at Cambridge, in 1730, he set to music Pope's Ode for St. Cecilia's day, and persuaded the poet to add an entire stanza, and make several alterations; so that the copy, as printed with Greene's music, differs materially from the ode as published. As a testimony to the merits of this composition, the university soon after, on the death of Dr. Tudway, elected the subject of our memoir professor of music. He appears to have been possessed of but a moderate income till 1750; when his uncle's natural son, Mr. Greene, a barrister, died, and left him an estate in Essex, called Bois Hall, worth £700

per annum, equal, perhaps, to £2,000 in the present day. This enabled him to devote a portion of his time to the unprofitable, though honourable employment, of reforming our church music; which he commenced, by correcting a great number of manuscript services and anthems, and reducing them to score. By 1755, he had made considerable progress in his great undertaking; but his health then failing him, he transferred the further prosecution of the task to his friend and disciple, Dr. Boyce. He died on the 1st of December, 1755, leaving an only daughter. Dr. Burney awards to Greene's music the praise of containing more elegant melody, and more pure harmony, than those of his predecessors, though beneath them in strength and nervousness. He has, however, not given a very fair estimate of his musical character, having omitted all mention of some of his principal performances. His reputation chiefly rests on his forty anthems, in two volumes, which rank high among ecclesiastical compositions; and combine the science and vigour of our earlier writers, with the melody of the best German and Italian masters. "Among the faults," says a critic, "to be ascribed to this composer, none are so flagrant as the light divisions in which his solo anthems abound, and the repetition of passages a note higher or a note lower, in what the Italians call *rosalia*, which

are always dull, tiresome, and indications of a sterile fancy."

In person, Greene was short and deformed; but his manners are said to have been very fascinating. He was, at first, one of Handel's most obsequious

admirers, but a quarrel with that composer, induced him to change his mind; and, in Handel's celebrated musical contest with Bononcini, Greene was one of the latter's most strenuous partisans.

THOMAS AUGUSTINE ARNE.

THOMAS AUGUSTINE ARNE was born in London, about the year 1704. His father, who was an upholsterer, destined him for the law, and, in consequence, sent him to complete his education at Eton. Here he developed his passion for music, to the great annoyance of his schoolfellows, by playing, all his spare time, upon an old flute; and whilst yet a boy, would often borrow the servant's livery, and go up into the gallery of the Opera, which was, at that time, appropriated to domestics. At home, he contrived to secrete a spinet in his room, upon which, after having muffled the strings with a handkerchief, he used to practise after the family were asleep. At last he was obliged to serve a three years' clerkship to the law; but during this period, besides continuing to practise on his spinet, he contrived to devote some time to the study of composition. His father, who was yet a stranger to his son's musical skill, was made acquainted with it by calling, one day, at the house of an acquaintance, and finding a concert in progress, at which young Arne was playing first fiddle! He was soon afterwards prevailed upon to let his son pursue music as a profession, and engaged a foreigner of some ability to give him lessons on the violin. This person, coming, one evening, to give his pupil a lesson, as usual, was surprised to find him in the ware-room, practising, with his desk on a coffin; and, expressing his surprise, he observed, that, for his part, he should not be able to study, for thinking it contained a corpse. "So it does," replied Arne; and, at the same time, pushing the lid aside, exposed it to view, which so affrighted the foreigner, that he never could be prevailed on to visit his pupil again. He was no sooner able to practise aloud in his father's

house, than he enchanted the whole family; and, on discovering that his sister, afterwards known as Mrs. Cibber, had a very sweetly-toned and touching voice, he gave her such instruction as soon enabled her to sing in public. He composed for her the music to Addison's opera of *Rosamond*, and the success with which it met, encouraged him to proceed. He set to music *Tom Thumb*, in the Italian style, which was received with universal applause. The opera of *Zara* was the next specimen of his abilities; it came out at Drury Lane, in 1736, in which year he had been chosen composer to the theatre.

In 1738, he produced his admirable adaptation of Milton's *Comus*, which he set with such taste, judgement, and originality, that it at once established his reputation as a lyric and dramatic composer of music. "He introduced into this masque," says Dr. Burney, "a light, airy, original, and pleasing melody, wholly different from Purcell and Handel, whom all English composers had hitherto pillaged or imitated. Indeed, the melody of Arne, at this time, and of his Vauxhall songs afterwards, forms an era in English music; it was so easy, natural, and agreeable to the whole kingdom, that it had an effect upon our national taste." In 1740, he set Mallet's *Masque of Alfred*, in which he introduced *Rule Britannia*; and, in 1742, he became first violin at Drury Lane, and is said, although his hand was enfeebled by rheumatism, to have surpassed in skill every performer who had preceded him.

In 1759, the University of Oxford conferred upon him the degree of Mus. D.; and, in 1762, he gained a large accession of fame by the production of his celebrated opera of *Artaxerxes*. Dr. Arne died on the 5th of March, 1778,

of a spasm of the lungs, having sung a hallelujah a short time previous to his decease. "The day after his decease," says Parke, "his intimate friend, Vernon, the favourite singing actor of Drury Lane Theatre, came into the music-room, and, in my presence, described it as follows:—I was talking on the subject of music with the doctor, who suffered much from exhaustion, when, in attempting to illustrate what he had advanced, he, in a very feeble and tremulous voice, sung part of an air, during which he became progressively more faint, until he breathed his last! making, as our immortal Shakspeare expresses it, 'a swan-like end, fading in music.'" The doctor was of the Roman catholic persuasion, but is said, until the approach of his last moments, to have paid little attention to religious duties, and to have spent much of his life in dissipation.

As a composer, the fame of Dr. Arne is chiefly preserved by his *Artaxerxes*; a happy combination of English, Italian, and Scottish melody. An anecdote is told of Mozart's being in the pit of the theatre when this opera was performed,

and observing that the overture was a "slovenly performance." Mozart was then only ten years of age, and accompanied by his father, who gave him a slap on the face, and told him to hold his tongue. There is certainly nothing grand or striking in the overture, nor, indeed, about Arne's performances in general; their great merit consisting in their lightness, grace, and ease. Next in merit to *Artaxerxes* ranks the *Comus* of Dr. Arne. "Upon the whole," says Dr. Burney, in summing up the musical character of the subject of our memoir, "though this composer had formed a new style of his own, there did not appear that fertility of ideas, original grandeur of thought, or those resources upon all occasions which are discoverable in the works of Purcell; yet, in secular music, Arne must be allowed to have surpassed him in ease, grace, and variety; which is no inconsiderable praise when it is remembered, that, from the death of Purcell to that of Arne, a period of more than eighty years, no candidate for musical fame among our countrymen had appeared, who was equally admired by the nation at large."

WILLIAM BOYCE.

THIS eminent composer, to whom we are greatly indebted for the reformation of our church music, was born in London, in 1710, where his father followed the business of a joiner and cabinet-maker. He studied music under Mr. King and Dr. Greene, successively, in St. Paul's choir; and, in 1734, was a candidate for the place of organist of St. Michael's Church, Cornhill, when Kelway was elected. In the same year, however, he was appointed organist of Oxford Chapel; and Kelway succeeding to the post of organist of St. Martin's-in-the-Fields, on the death of Weldon, in 1736, Boyce, in that year, succeeded him as organist of St. Michael's, Cornhill. At the same time, he was appointed organist and composer to the Chapel Royal; and, shortly afterwards, he set to music David's Lamentation over Saul and Jonathan, which was then performed at the Apollo Society.

In 1743, he produced his *Serenata of Solomon*, justly considered as one of his most pleasing compositions. His next publication was twelve sonatas for two violins and a bass; which maintained their popularity longer than any similar productions in this country, with the exception of Corelli's: they were long standing pieces at all concerts and public gardens. In 1749, he set Mason's Ode to music; which was written for, and publicly performed at the University of Cambridge, at the installation, as chancellor, of the Duke of Newcastle. Upon this occasion, the University of Cambridge conferred upon him the degree of doctor of music. He soon afterwards set a musical drama, entitled *The Chaplet*, for Drury Lane, in one act, the dialogue being in recitative: it was very favourably received, and, for many years, continued one of the stock pieces at that theatre. He had pre-

viously set Dryden's *Secular Ode* to music, for the use of the famous Castle concerts, held at Hickford's room, where it was performed with such applause, as induced Mr. Beard to bring it out at Drury Lane; where, it was, however, less successful than *The Chaplet*. These compositions, with occasional songs for Vauxhall and Ranelagh, spread his fame throughout the kingdom, as a dramatic and miscellaneous composer of great excellence; whilst his choral pieces for the King's Chapel, for the feast of the Sons of the Clergy at St. Paul's, and for the triennial meetings at the three cathedrals of Worcester, Hereford, and Gloucester, at all of which he constantly presided till his death, fully established his reputation as an ecclesiastical composer.

To Dr. Boyce's labours this country is indebted for the publication of the most splendid and best collection of church music that has appeared, in three volumes, folio. The collection was commenced by his master, Dr. Greene, who bequeathed it to his pupil at his death; though he is said to have shewn a jealousy of the rising reputation of Boyce. This able composer had, in his youth, a defect of hearing, which at length terminated in almost total deafness: but his exquisite judgment of the effect of harmonious composition, suffered no deterioration by this misfortune; his eye fully supplying the place of his ear, in communicating the ideas of sounds. In 1757, he succeeded Dr. Greene, as master of the king's band, and soon after became principal organist of the Royal Chapel, and composer to his majesty. He died of the gout, in February, 1779, highly respected by his friends, and deservedly famous for his professional abilities. "Dr. Boyce," says the author of *The Dictionary of Musicians*, "with all due reverence for the abilities of Handel, was one of the few of our church composers who neither pillaged nor

servilely imitated him. There is an original and sterling merit in his productions, founded as much on the study of our old masters, as on the best models of other countries, that gives to all his works a peculiar stamp and character for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments." To this eulogium other authorities bear ample testimony. Dr. Boyce left a son, of whom Parke, in his *Musical Memoirs*, relates an anecdote, which, both for its interesting nature and for the honour of the doctor, deserves recording:—More than twenty years after his father's death, Mr. Boyce received a letter from an unknown person, requesting he would call on him immediately, having an important communication to make relative to his late father. He called upon the writer, in an obscure and dirty court in the heart of St. Giles's; where, in one of the most wretched rooms imaginable, up three pair of stairs, was an old man, on a miserable bed, in an apparent state of exhaustion, who addressed him as follows: "Sir, I have been a beggar nearly the whole of my life; and, during your good father's time, my station was in the street in which he lived; and so kind and liberal was he to me, that few days passed without my receiving marks of his charity. I now feel that I am on my death-bed; and having been successful in my calling, I request you will accept the amount of my savings, as a token of my gratitude to your departed father." Mr. Boyce urged the possibility of his recovery; but the old man added, with a faint smile, "If you will be kind enough to call here in three days from this, you will receive a parcel directed for you, which will be the last trouble I shall give you." He did call; and the beggar having died in the interim, left for him the parcel, in which, it is said, he found bank-notes to the amount of £2,000!

CHARLES BURNEY.

CHARLES BURNEY was born in the city of Shrewsbury, of respectable parents, on the 7th of April, 1726. He received the first part of his education at the free-school of his native place, and afterwards at a public school at Chester; in which city he also commenced the study of music, under the organist of the cathedral. At fifteen, he returned to Shrewsbury; where, for three years, he pursued his musical studies under his elder and half brother, James Burney, an eminent music-master and organist of St. Mary, at Shrewsbury, for nearly fifty years. His next instructor was the celebrated Dr. Arne, under whom he studied for about three years, in London. In 1749, he was elected organist of St. Dionis-Back-Church, in Fenchurch Street, with a salary of £30 per annum; and, during the season of 1749-50, he composed for Drury Lane Theatre the music of Robin Hood, and two other pieces. For the same theatre, in the ensuing year, he composed the music to the pantomime of Queen Mab, which was received with great applause, and had a long run. "The success and popularity which attended these early productions," says a writer in *The Harmonicon*, "might have attracted him permanently to theatrical composition, and thus deprived the world of his literary labours; but, fortunately, as it turned out, for the cause of musical literature, and his own reputation, the confinement and air of the metropolis threatened even his life: his physicians apprehended approaching consumption; and, yielding to their advice, he consented to retire to the country for a time. He therefore accepted the situation of organist at King's Lynn, in Norfolk, with a salary of £100 a-year; and continued to reside in that town for the succeeding nine years." In 1760, he returned to London, with restored health, and a large family, and entered upon his profession with increased profit and reputation. At this period, his eldest daughter, then only eight years of

age, obtained great notice in the musical world by her astonishing performances on the harpsichord. He soon after composed several much admired concertos; and, in 1766, he brought out, at Drury Lane Theatre, a new musical entertainment, entitled *The Cunning Man*. The play was a translation, by himself, from Rousseau's *Davin du Village*; but failed on representation, notwithstanding the acknowledged merit both of the play and the music. In 1769, the University of Oxford conferred upon him the degrees of bachelor and doctor of music; on which occasion he performed an exercise, consisting of an anthem of considerable length, with an overture, solos, recitatives, and chorusses; which was looked upon as so excellent a composition, that it was, for several years, performed at the Oxford music meetings, as well as at St. Catherine's Church, Hamburgh, under the direction of the celebrated Emanuel Bach. In 1770, with a view of procuring materials for his *History of Music*, he visited France and Italy; and, on his return to England, in the following year, he published an account of his tour, under the title of *A Musical Tour, or Present State of Music in France and Italy*. This was professedly adopted, as a model, by Dr. Johnson, in his account of his tour through the Hebrides; in speaking of which, he says, "I had that clever dog, Burney's, *Musical Tour* in my eye." In July, 1772, he made the tour of Germany and the Netherlands, of which he published an interesting account, in two volumes, octavo: a work, says Parke, which "gave birth to the whimsical burlesque of it by Joel Collier. Both, however, were well received by the public." In 1773, he was made a fellow of the Royal Society; and, in 1776, he published the first volume of his *General History of Music*, in quarto; the year in which Sir John Hawkins's work on the same subject appeared, complete. A comparison was made between the two, in favour of Dr. Burney's history, which gave rise to the

following lines by a versifier, whom a writer in *The Harmonicon* dignifies by the name of a wag.

"Have you read Sir John Hawkins's History?
Some folks think it quite a mystery;
Both I have, and I aver,
That Burney's History I prefer."

These were set to music, as a catch, by Dr. Calcott, and generated the miserable pun of *Burn His History*, which is said to have been in every body's mouth; and had a very fatal influence on the reputation of Sir John's History. Dr. Burney's work extended to four quarto volumes, the last of which was not completed until 1789. In this year, he was appointed organist of Chelsea College, where he died, in the height of a well-merited reputation, on the 12th of April, 1814.

Dr. Burney was exemplary in all the relations of life; and his manners were said to possess all the graces of the *Chesterfield* school, without any of its formality, or vicious alloy of moral and religious laxity. He was intimately acquainted with all the great characters that flourished in his day, both English and foreign. As a composer, his merits and claims are unquestionably high; but it is as the historian of music, that his name is chiefly celebrated. It has, however, been a question with some, whether his history ought to take such high ground, when ranged by the side of his less popular labourer in the same vineyard, Sir John Hawkins. "Between the two rival histories," says one of his biographers, "the public decision was loud and immediate in favour of Dr. Burney. Time has modified this opinion, and brought the

merits of each work to their fair and proper level,—adjudging to Burney the palm of style, arrangement, and amusing narrative, and to Hawkins the credit of minuter accuracy and deeper research; more particularly the parts interesting to the antiquary, and the literary world in general." The literary labours of Dr. Burney, besides those already mentioned, are: an account of Dr. Crotch, when a youth, published in *The Philosophical Transactions*; the commemoration of Handel, with a life of that composer; and the life of Metastasio, with whom he had become very intimate whilst in Italy. He also wrote an essay towards the history of concerts, a plan of a musical school, and the whole of the musical articles in *Rees's Cyclopædia*, with the exception of those of a philosophical and mathematical character. Amongst his musical compositions are, sonatas for two violins and a bass, in two parts; six concert pieces, with introduction and fugue for the organ; a cantata and song; six duets for two German flutes; twelve canzonetti a due voci in canone, poesia dell' Abate Metastasio; six concertos for violin, &c., in eight parts; two sonatas for piano-forte, violin, and violoncello; six harpsichord lessons; a sonata à trois mains; two or three anthems; and, according to Parke, *La Musica che si canta annualmente nelle funzioni della settimana santa, nella Capella Pontificia; Composita dal Palestrina, Allegri e Bai Racolta*. Dr. Burney, who was twice married, was the father of the late Rear-admiral James Burney, Dr. Charles Burney, and the celebrated Madame D'Arblay, the authoress of *Evelina*, &c.

WILLIAM JACKSON.

WILLIAM JACKSON, commonly called Jackson of Exeter, was the son of a grocer in that city, and born there in May, 1730. Having early discovered a taste for music, he was placed, first under the principal organist of his native city, and afterwards under Travers, the composer; no small portion of whose spirit he is said to have imbibed. He rose rapidly into notice; and united in

himself, at an early period, the pursuit of the three sister arts,—music, painting, and poetry; but his fame undoubtedly rests on his musical compositions alone. In 1755, he published a collection of twelve songs, which immediately became popular throughout the kingdom. They were followed by his six sonatas for the harpichord, and six elegies, in three parts, preceded by an invocation,

says Dr. Burney, "affording such satisfactory proofs of his taste, feeling, and judgment, as completely established his reputation, and ranked him amongst the first musical composers of his time." His succeeding publications were: an anthem, and music to the celebrated ode of Pope, the Dying Christian to his Soul; a book of twelve hymns, in two parts, and also adapted for a single voice; a second and third collection of twelve songs; an Ode to Fancy; eight sonatas for the harpsichord, and twenty-four canzonettes. He also composed the music of *The Lord of the Manor*, performed at Drury Lane in 1781; and is supposed to have been author of both words and music of the comic opera, produced at the same theatre in the following year, entitled *The Metamorphosis*; and of the dramatic piece, *Lycidas*, performed at Covent Garden in 1767, intended as a dirge on the death of the Duke of York. He became known as an author, in 1782, by the publication of his *Thirty Letters on various Subjects*, in two volumes; consisting, principally, of essays on the belles lettres, in which he evinced much good taste and learning. In 1791 appeared his *Treatise on the Present State of Music*; and, in 1798, he surprised the literary world with his *Four Ages*, together with essays on various subjects. Towards the latter course of his career, he weakened his constitution by too great an abstinence from animal food; and, finally, brought on a dropsy, which terminated his life on the 12th of July, 1803. He had been organist of Exeter Cathedral for twenty-six years, and left a widow, and two sons and a daughter.

As a composer, he ranks high; though his fame, in a great measure, may be said to be founded on his judgment of selection with regard to poetry. "His peculiar forte," says a writer in Rees's *Cyclopædia*, "consisted in giving an elegant and plaintive melody to elegiac poetry. In constituting harmony, without rendering the middle parts destitute of melody, Jackson stands unrivalled. This is no trivial praise, when it is known that, before his time, composers were, and are at present, very defective in this part of their art. It was, however, a defect in Jackson's music, that his melody would suit any species of plaintive lines: few of his compositions displayed the art of mingling expression with melody, and preserving the latter in its purity." The same writer, in speaking of his character, charges him with selfishness and arrogance, and an "insatiable rage for superiority." Dr. Burney, who spoke highly of Jackson's vocal compositions, upon the whole, considers his accompaniments too inartificial, and his melodies not sufficiently free from mechanical quaintness and rustic inelegance; whilst another authority, cited by *The Harmonicon*, calls his style both exquisitely refined and exquisitely simple; and, not inaptly, terms him the *Shenstone* of music. Besides the works already named, Jackson contributed some of the papers in the essays of the celebrated *Exeter Society*.

Jackson is said to have been a painter as well as a musician; and to have produced striking effects in landscape, by his study of strong and partial lights.

THOMAS LINLEY.

THIS distinguished musician and composer was the son of a carpenter at, or in the neighbourhood of, Bath, where he was born about the year 1735. He was apprenticed to his father; but being, one day, at work at Bodminston, in Gloucestershire, the seat of the Duke of Beaufort, he was overheard to sing by Mr. Chilcot, the organist of Bath; who was so much delighted with his

voice, that he prevailed with young Linley's father to allow him to study music. His capacity and zeal equalled the highest anticipations of Mr. Chilcot; and, after he had gone through a series of practical and theoretical studies, which he completed under Paradies, a Venetian composer of great celebrity, he was, in a short time, considered one of the most celebrated and talented

professors in Bath. He was conductor of the oratorios and concerts then regularly performed there; and was one of the chief supporters of the famous Bath concerts, of which the late venerable Dr. Harrington was the founder. His taste and style were peculiarly his own; but modelled on the principles of the pure English school. His connexion with Sheridan, who married his daughter, induced him to embark in theatrical speculations: he purchased, in 1776, in conjunction with his son-in-law and Mr. Ford, Garrick's share in Drury Lane Theatre, for £35,000. He had previously made himself favourably known to the public as a joint composer, with his son, of the songs in Sheridan's *Duenna*. He commenced his career at Drury Lane Theatre, by the successful production of a musical piece, in two acts, entitled *Zelima and Azore*, in which the song, *No Flower that blows*, was rapturously applauded.

On the 8th of November, 1777, he produced his accompaniments to the original airs in *The Beggar's Opera*; which have been justly eulogised both by foreign and native composers. His subsequent compositions were the music of *The Camp*, *The Spanish Rivals*, *The Strangers at Home*, and part of the music to Sheridan's monody on the

death of Garrick. He also published several ballads, full of pathos, spirit, and originality; particularly that commencing, "*Sing of the Days that are gone.*" Mr. Linley's family afflictions were unusually severe; and, after having lost two sons and a daughter, under very distressing circumstances, he was seldom, it is said, if ever, seen to smile. He died, universally respected, at his house in Southampton Street, Covent Garden, on the 19th of November, 1795; and was buried in the cathedral of Wells. He was survived by two sons: Mr. William Linley, favourably known to the public by some of his compositions, and the Rev. Mr. O. Linley.

As a musician, the subject of our memoir is distinguished by taste and feeling. "He did not," says one of his biographers, "seek to astonish by sublime effects; but his compositions always soothe and charm by delicacy, simplicity, and tenderness." Linley has also the merit of having restored the music of Handel, and the performance of it, to the notice of the public, as Garrick restored the plays of Shakspeare.

Besides the pieces already named, he, at different times, published several glees, canzonets, &c.; and an anthem, in the key of D major, *Bow down thine ear*, which is inserted in Page's *Harmonia Sacra*.

GARRET WELLESLEY, EARL OF MORNINGTON.

THIS nobleman, son of Richard Colley Wellesley, Baron Mornington, was born in Ireland, on the 19th of July, 1735. He shewed, from his infancy, a strong predilection for music; his early career, indeed, as recorded in a volume of miscellanies, in 1781, by the Honourable Daines Barrington, displays a perseverance and intellectual precocity, on a par with that of a Mozart, an Arne, or a Crotch. "His father," says Mr. Barrington, "played well, for a gentleman, on the violin; which always delighted the child while in his nurse's arms, and long before he could speak. Nor did this proceed from a love common to other children, of a sprightly noise; as may appear by the following

anecdote. Dubourg, who was, thirty years ago, a distinguished player on that instrument, happened to be at the family seat; but the child would not permit him to take the instrument from his father, till his little hands were held. After having heard Dubourg, however, the case was altered; and there was much more difficulty to persuade him to let Dubourg give back the instrument to his father: nor would the infant ever afterwards permit the father to play whilst Dubourg was in the house." At the same period he beat time to all measures of music; but it was not till his ninth year, that he attempted to play on any instrument. An old portrait painter, who came at this time to

the family seat, gave him some instruction on the violin; and so rapid was his improvement, that in a short time he was able to take part with his father and the painter in a concert. He next learned to play the second violin, in Corelli's sonatas; and thus acquired a steadiness in time that never deserted him. Soon afterwards he commenced composer, "from emulation," says Mr. Barrington, "of the applause given to a country dance made by a neighbouring clergyman. He accordingly set to work; and, by playing a treble on the violin, whilst he sung a bass to it, he formed a minuet, the bass of which he wrote in the treble clef, and was very profuse of his fifths and octaves; being totally ignorant of the established rules of composition. This minuet was followed by a duet for two French horns, whilst the piece concluded by an andante movement; thus consisting of three parts, all of which being tacked together, he called a serenata. At this time he had never heard any music but from his father, sisters, and the old painter."

The violin continued to occupy him chiefly till his fourteenth year, although he had always a strong partiality for the harpsichord; and contrived to steal intervals of practice, in spite of his sisters' assertions that he only spoiled the instrument. His father, about this time, declaring his intention of having an organ for his chapel, the subject of our memoir undertook to be ready to officiate as organist the moment the instrument should be finished. This was accomplished in less than a year and a half; and, at the expiration of that period he sat down at the maker's, and played an extempore fugue, to the astonishment of all present, who did not imagine that he could have executed a bar of a single tune. "It is well known," continues Mr. Barrington, "that this instrument is more likely to form a composer than any other; and his lordship, in process of time, committed his ideas to writing. As he had, however, never received the least instruction in the abstruse, though pleasing science, he wished to consult both Rosengrave and Gemminiani; who, on examining his compositions, told him that they could not be of the least service to him, as he had himself in-

vestigated all the established rules, with their proper exceptions."

Another proof of his original talent was, his preference of church music, and full harmony, to simple melodies; as also for the minor third, in which he made his first composition. As he advanced in life, his musical abilities were more fully developed; and procured him, from the university of Dublin, the degree of doctor and professor of music. He succeeded to the title of Baron Mornington, on the death of his father, on the 31st of January, 1758; and, on the 2nd of October, 1760, he was advanced to the dignities of Viscount Wellesley and Earl of Mornington. He died at Kensington, on the 22nd of May, 1781, and was succeeded in his title and estates by his eldest son, Richard, the present Marquess of Wellesley. His lordship had several other sons, one of whom is the present Duke of Wellington.

As a composer, the Earl of Mornington excelled chiefly in the glee style; that beginning, *Here, in cool Grot*, gained the gold medal given by the Catch Club, in 1779; and has been justly described as a work of real genius; a master-piece: not hammered out, bar by bar, on the piano-forte; but complete in its design, and only reduced to notation after it had been perfected in the mind. His other most admired productions are: *When, for the World's Repose*; glee for four voices, *Gently hear me, charming Maid*; *Come, fairest Nymph*; *By Greenwood Tree*; glees, the two first for three, and the last for four voices; and the catch, for three voices, *'Twas you, Sir*. In *The Harmonicon*, for 1830, is also published one of his glees for five voices, *O, Bird of Eve*, which is also one of a collection of six glees, selected from manuscripts in the possession of the Catch Club. It is a short, elegant effusion; and, like the publication of which it forms a part, is less known to the musical world than it deserves to be. Several other pieces, by his lordship, worthy of especial notice, are preserved in Warren's collection; others have been circulated, equally worthy of preservation; and all may be, with justice, classed with our national music.

The Earl of Mornington, who married, in 1759, the eldest daughter of the

first Viscount Dungannon, had issue six sons and three daughters; and it is singular that his grand-daughter, Priscilla Anne (now Lady Burghersh),

is one of the best musicians that the large circle of amateurs (among the female portion of them, at least) of our day can boast.

JONATHAN BATTISHILL.

JONATHAN BATTISHILL, composer of the popular song of Kate of Aberdeen, and many of our best glees, catches, anthems, &c., was the son of an attorney, and was born in 1738, probably in London. He had shown so much taste for music at the age of nine, that his father was induced to place him in the choir of St. Paul's, where he was instructed in singing by the master of the boys, Mr. Savage, to whom he was afterwards regularly articulated, and, as his apprentice, prosecuted his studies with uncommon diligence. "His anxious spirit of research," says the author of *Public Characters*, whose words are cited by several writers of biography, "combined with constant practice on the organ, at once stored his mind with those riches of harmonic combination and evolution on which he formed his style, and gave him a command of hand adequate to the execution of whatever his imagination suggested; and, at the expiration of his engagement with Mr. Savage, he was considered one of the best extempore performers on the organ which this country could boast." He had not been long his own master before he was solicited to compose for Sadler's Wells, then a theatre of some musical notoriety, and where several of Battishill's best ballads were sung. He was then engaged to preside at the harpsichord at Covent Garden Theatre; and, not long afterwards, he was appointed organist of the joint parishes of St. Clement's, East Cheap, and St. Martin's, Ongar; and, subsequently, of Christchurch, Newgate Street.

In 1764, the opera of *Alcmena*, which was composed by Battishill, in conjunction with Michael Arne, was performed at Drury Lane. It was only acted for five nights, in consequence of the poverty of the play itself; but the music was well received, and some of the

chorusses, for science, dignity, and expression, deserve to be classed with the first-rate productions of that period. Battishill, shortly after, produced his musical drama, *The Rites of Hecate*, in which he gave additional proofs of his skill as a composer. During this time, notwithstanding his engagement at the theatre, and his numerous pupils, he composed anthems and hymns, catches and glees; and it was for one of the latter class, the well-known glee for three voices, *Underneath this Myrtle Shade*, that the nobleman's Catch Club, in 1770, awarded their gold medal, as the best cheerful glee. He had, soon after his engagement at Covent Garden Theatre, married one of the vocal performers there, a Miss Davies; after whose death, in 1775, he took to dissipating much of his time in convivial parties, and so far gave way to excess, as gradually to undermine his constitution. In 1776, he published, by subscription, two excellent collections of three and four part songs. He died at Islington, in 1801, and was, at his own request, buried near Dr. Boyce, in the vaults of St. Paul's Cathedral.

Battishill was a composer of great power and originality, and one of the greatest extemporary organ players this country could boast. His memory was such, that even the longest compositions of Handel, Corelli, or Arne, were always sufficiently present to his recollection, during the time he was playing them, as to render the presence of the text unnecessary. Battishill's compositions are characterized by a peculiar strength of idea, great force and justness of expression, a masterly disposition, and a happy contrivance in the parts. Four of his anthems—*Call to Remembrance*; *How long wilt Thou forget me, O Lord?* *I will magnify Thee, O Lord*; and, *Deliver us, O Lord our God*, are printed in Mr. Page's *Harmonia Sacra*.

He also left, in manuscript, six anthems, several psalm tunes, and some glees, rondos, and songs. Most of his songs are energetic and vigorous; this, in particular, is the characteristic of the two bass songs, *Poised in Heaven's eternal Scale*, and *Thus when young Ammon marched along*. As proofs of the beauty and originality of his fancy

in ballad composition, every one will admit the charming pastoral melody of *Ye Shepherds and Nymphs of the Grove*, the mellifluous and affecting air of *When Damon languished at my feet*, the expressive passages in *When Beauty on the Lover's Cheek*, and, above all, his well-known and justly popular song of *Kate of Aberdeen*.

SAMUEL WEBBE.

SAMUEL WEBBE, the son of a gentleman who held an official appointment at Minorca, was born in 1740. He lost his father whilst yet an infant; and, being left in such circumstances as precluded his being educated for any profession, was, at the age of eleven, apprenticed to a carpenter. He was himself, however, so averse to trade, that, upon the death of his mother, about a year after, he quitted his employment, and obtained a support by copying music; to which, notwithstanding his ignorance of it as a science, he was very much attached. Whilst thus occupied, he became known to a German professor, of the name of Barbandt, organist of the Bavarian Chapel, in London, from whom he acquired the rudiments of the art; which he studied with such diligence and zeal, that he was soon qualified both to teach and to compose. As a glee composer, he was particularly successful; and, after the establishment of the Glee Club, scarcely a year passed without his receiving one, and sometimes two, of their medals. Among other performances, to which this distinction was so justly awarded, we may mention those acknowledged gems of British composition, *Breathe soft, ye Winds*, *Discord*, *Dire Sisters*, *Glorious Apollo*, &c.

The literary acquirements of Webbe were scarcely inferior to those which he displayed as a teacher and composer; for his professional engagements, numerous as they were, did not prevent him from attaining a knowledge of several languages, both ancient and modern. He is said to have excelled also in fencing and dancing; and, indeed, to have been so generally accom-

plished, as to suggest a comparison with the admirable Crichton. Towards the latter part of his life, his infirmities obliged him to give up all musical composition; and he chiefly amused himself, with a friend, at the chess-board. He died on the 26th of May, 1816, in the seventy-sixth year of his age, at his chambers in Gray's Inn; having, according to his biographer, in *The Gentleman's Magazine*, afforded one of the most extraordinary instances of a life well-spent, in the genuine sense of the expression. As a musical composer, he is characterized by taste, simplicity, and feeling, in his songs; whilst his glees, for precision of harmony and beauty of effect, have seldom been surpassed. Upon the whole, perhaps, he is entitled to rank with Locke, Purcell, and Arne. His church music is highly esteemed in this country; and few of our cathedrals are strangers to his anthems. His operas, though not deficient in merit, have not done much towards his reputation.

His glees and part songs, which have been collected and published, in three volumes, amount to no less than a hundred and seven compositions. Those which have essentially contributed to his fame, are the glees, *As o'er the varied Meads*; *Arise, ye Winds*; *Around the festive Board*; *Alas! how vain! Belinda's sparkling Wit*; *Bacchus, Jove's delighting Boy*; *Balmy Zephyrs*; *Bid me, when forty Winters*; *Come, rosy Health*; *Come, push round*; *Divine Cecilia*; *Hither, all ye lovers*; *Hail, happy Meeting*; *Hence, all ye vain Delights*; *Hail, Music*; *I'll enjoy the present Time*; *Live to-day*; *Music is the Language*; *Me, Bacchus fires*; *My*

fair is beautiful; In care and sorrow;
Now I'm prepared; O, Night! O, Love!
On his Death-bed; O come, Obella;
Pretty Warbler; Quand io bevo; Rise,
my joy; Sister of Phœbus; Seek not to
draw me; Surely, that's the charming
Maid; Since I'm born a mortal Man;
So full of Life; Swiftly from the Moun-

tain's Brow; Sweet Bird; To me the
wanton Girls; Thy Voice, O Harmony;
The Spring; To the festive Board;
There behold the mighty Bowl; When
shall we Three meet again? Who can
be happy? Where'er my Delia comes;
Wine gives the Lover vigour; and many
more, too numerous to mention.

JOAH BATES.

JOAH BATES, the son of the parish clerk of Halifax, in Yorkshire, was born there in 1740, and received the rudiments of education at the grammar school, under Dr. Samuel Ogden, afterwards an eminent divine and professor at Cambridge. At Halifax he was also taught the rudiments of the science of music; but it was at the collegiate church of Manchester, he used to say, that he received the first notion of that grand style of organ playing, for which he was so remarkable, from hearing old Wainwright. Whilst at Manchester, he pursued his scholastic studies under Mr. Powell; but, at the same time, acquired such proficiency in playing, that he was able to take the place, occasionally, of the organist at Rochdale.

He was next placed on the foundation, at Eton, where scholars not being allowed the use of musical instruments, he daily practised upon imaginary keys, on his table; till one of the under masters, learning his great ability, allowed him to practise upon his harpsichord, and procured him the use, during his leisure hours, of the college organ. He was, in due time, elected to King's College, of which he became a fellow; and obtained, in the first year of his residence in the university, (1760,) the second Craven scholarship, always considered a test of superior classical ability. He graduated B.A. in 1764, and M.A. in 1767; and, about the same time, was appointed tutor of his college. One of his private pupils was the Earl of Sandwich, then the Right Hon. W. A. Montagu; who, on his becoming first lord of the Admiralty, induced Bates to resign both his fellowship and tutorship, and take up his residence with him, in London, as his private secretary. As

long, however, as he remained at Cambridge, he was the Coryphæus at all concerts, whether public or private; and was one of the quartett of dilettanti musicians, who at that time graced the halls of Cambridge. It was also during his residence in the university, that, on the erection of an organ in his native town, he proceeded thither to get up, for the first public display of its power, the oratorio of *The Messiah*. In this arduous undertaking he had the aid of the Rev. John Allott, of Birkheaton, who had trained up the country people in his parish to sing chorusses in a very superior manner; whilst Bates so successfully exerted himself in qualifying the singers of Halifax, that *The Messiah* was universally acknowledged, by the best judges, never to have been before so well performed. Upon this occasion, he became acquainted with the celebrated astronomer, Herschel, who played first violin; being, at the time, master of the band of a regiment quartered in Halifax.

During his residence with Lord Sandwich, Bates became the vocal instructor of the unfortunate Miss Ray, who was shot by her lover, Hackman, on coming out of Covent Garden Theatre; and, from his patron's seat at Hitchinbrook, proceeded to Leicester, to preside at a music meeting, on the opening of a new organ; his lordship taking the double drums. It was upon this occasion that he wrote his ode, *Here shall soft Charity repair*, which was set to music by Dr. Boyce, and has ever since been performed with applause at all the principal music meetings. The success of this undertaking, it is said, inspired Mr. Bates with the idea of rescuing the old masters' compositions

from oblivion, by having them occasionally performed by a numerous and well-selected band of vocal and instrumental performers. With this view, having obtained the highest patronage in the kingdom, he founded, in Tottenham Street, the now flourishing Concert of Ancient Music. Its celebrity was such, that the royal family soon became constant attendants; and George the Third expressed his approbation of the performances, by procuring for Bates the appointment of commissioner of the Victualling Office. He soon after married his celebrated pupil, Miss Harrop; and took up his residence at the office, on Tower Hill. Here he planned that stupendous musical performance, The Commemoration of Handel, which took place in Westminster Abbey and the Pantheon, in 1784, under the sole conduct of the subject of our memoir. The manner in which he acquitted himself raised him to the highest pitch of popularity with all lovers of legitimate music; and, at the desire of the king, he was promoted from the Victualling Office to a seat at the Board of Customs.

Having, in his former official capacity, noticed the difficulty under which the metropolis laboured, for want of a sufficient supply of flour, he, to obviate it, projected the plan of the Albion mills. Of this scheme he was so sanguine, that he invested the whole of his own and his wife's fortune, about £10,000, as part of the company's capital; and carried his confidence so far, as to become pledged for a large portion of the stock in hand. The whole, however, was wilfully destroyed, together with the mills, by fire, in 1791. His own deprivations he bore with great fortitude and resignation; but the circumstance of his having involved his

wife in his ruin, by risking the profits of her professional career, without her knowledge, as it is said, so preyed upon his mind, that it produced a complaint in the chest, of which he died on the 8th of June, 1799. He was survived by one son, and his wife, "whose seraphic voice, and disposition for music," he used to say, "rendered her one of the most enchanting singers this, or perhaps any other, country ever produced."

"Mr. Bates," says a writer in The Harmonicon, "owed his deserved reputation as a conductor, chiefly to his great knowledge of music, and his enthusiastic love of the art; though the respect which his education, his commanding manners, station in society, and acknowledged judgment, obtained from the members of the orchestra, contributed their full share to his success. He suffered no rival near his throne: no leader disputed with him the time of a composition: no singer contended with him the right of choice: he was absolute; and no one is fit to manage a concert, or any other public performance, who does not act upon the *sic volo, sic jubeo* principle. This does not preclude the *suaviter in modo*; but, on the contrary, renders it indispensably necessary; and herein Mr. Bates was never deficient. His manners were as courteous as his determination was fixed; and to his various qualifications, transmitted, in a degree, to his successor, the late Mr. Greatorex, are we indebted, not only for the highly correct manner in which, what is termed ancient music, has been performed in this country, for a period that now considerably exceeds half a century, but for its very preservation, at a time when it was utterly neglected, and had almost sunk into oblivion in every other part of Europe."

SAMUEL ARNOLD.

THIS celebrated composer, the son of Baron Arnold, was born about 1740, and received his musical education in the King's Chapel, under Mr. Gates, and Dr. Nares. He gave early promise of those superior talents which he

afterwards displayed; and first excited public attention by the production of the lively air, *If 'tis joy to wound a Lover*. Before he was twenty-three, he was engaged by Mr. Beard, one of the managers of Covent Garden Theatre,

as composer to that establishment, for which he set to music the comic opera of *The Maid of the Mill*, in 1765; the opera of *Rosamond*, in 1767; and the burletta, called *The Portrait*, in 1770. He had, early in life, enjoyed both the notice and advice of Handel, and having imbibed from him a taste for sacred music, he made choice of Dr. Browne's sacred ode, *The Curse of Saul*, as the subject of his first effort. He completed it in such a manner, as greatly to augment his fame; and this ode was generally allowed to be the best of its kind composed since the time of Handel. He generously presented it to the society instituted for the benefit of decayed musicians and their families; "to whom," says Dr. Burney, "it proved a valuable acquisition." Thus encouraged, he pursued this high branch of his art, and produced the successive oratorios, *Abimelech*, *The Resurrection*, and *The Prodigal Son*; which were performed during several successive Lenten seasons, under his own management, at the oratorios of the Theatres Royal Covent Garden and Haymarket. The last was selected to be performed at the installation of Lord North, as Chancellor of the University of Oxford, on which occasion, he was offered a public honorary degree; but he preferred obtaining it in the customary mode, and he accordingly received it in the school-room, where he performed as an exercise Hughes's poem on the Power of Music. On such occasions, the professor of music's duty is to examine the exercises of candidates for degrees; but Dr. Hayes, then musical professor at Oxford, returned him his score unopened, observing, "Sir, it is quite unnecessary to scrutinize the exercise of the author of *The Prodigal Son*."

In 1769, he purchased the Mary-le-bone Gardens, then a place of fashionable resort, where he produced several excellent burlettas, which were performed by the vocal favourites of the day. The enterprise, however, proved almost ruinous to him; for, in addition to the place declining in attraction, a person in his confidence absconded with a large sum of money, and he retired from the concern a loser to the amount of little less than £10,000. In 1776, however, he was engaged as composer at the Haymarket, for which theatre, he, for

many years, composed the chief musical pieces.

In 1782, he produced at Covent Garden the celebrated comic opera of *The Castle of Andalusia*, which continues to keep possession of the stage with its original popularity. In 1783, on the death of his preceptor, Dr. Nares, he succeeded him in the office of organist and composer to the king; and in the same year, he officiated as a sub-director of the famous Commemoration of Handel. In 1786, he projected a plan for publishing an uniform edition of the works of that great composer; an undertaking, in which he was encouraged by George the Third, who took twenty-five copies. He proceeded with it till he had completed about thirty-eight volumes; and though it is not totally free from errata, remains as a lasting memorial of his spirit and judgment. He, about the same time, published four large volumes of cathedral music, as a continuation of the work of Dr. Boyce; three of them in score for the voice, and one for the organ.

On the death of Mr. Stanley, the famous blind organist, he joined the celebrated Dr. Linley, in carrying on oratorios at Drury Lane, for which he adapted the two very fine and effective oratorios, *The Redemption*, and *The Triumph of Truth*: the last entirely from Handel. He was chosen manager of the concerts of the Academy of Ancient Music, in 1789; and on the decease of Dr. Cooke, in 1793, he was requested by the dean, Dr. Horsley, Bishop of Rochester, to become the doctor's successor, as organist of Westminster Abbey; when, he declaring his inability to accept the situation, in consequence of his numerous avocations, it was still pressed upon him, with the allowance of a deputy whenever he could not attend. In 1792, he was likewise solicited to conduct the annual performances for the benefit of the Sons of the Clergy, at St. Paul's, with which he immediately complied, and continued to give his assistance to that charity till his decease, which took place on the 22nd of October, 1802; leaving a widow, a son, and two daughters. He was buried in Westminster Abbey; the choirs of St. Paul's, Westminster, and the Chapel Royal, attending his funeral, and an anthem

being composed for the occasion, by his friend, Dr. Calcott.

Dr. Arnold is described as having possessed many qualities which entitled him to esteem, besides his excellence as a composer: he was of a liberal and benevolent disposition; sociable and amiable in society; and a zealous and sincere friend. Speaking of his abilities as a musical composer, Dr. Burney observes: "the public approbation has anticipated the tribute of applause, which the biographer might be disposed to pay his memory. His oratorios are not unworthy of the disciple of so great a master as Handel; and such was the versatility of his talents, that he not only acquitted himself with high credit in those solemn and august subjects which relate to our religious duties, but in those tender, playful, and humorous compositions, which belong to the best of our public amusements." According to a writer in *The Harmonicon*, Dr. Arnold possessed a strong turn for humour, and during the earlier part of the French Revolution, with a view to aid in stemming the current of popular opinion in England, is supposed to have contributed several *jeux-d'esprit* to a high Tory newspaper of that day. The musical services of St. Paul's Cathedral having been suspended, about forty-five years ago, on account of a certain indisposition, which attacked the choris-

ters, he is said to have written the following epigram, which appeared in *The Whitehall Evening Post*:

The church shut up!—the organ mute!
Who shall explain this riddle?
Now, minor canons, play the flute;
Now, boys, play the *Scotch-fiddle*.

"Having once called on that celebrated musician, Dr. Arnold," says Parke, "at his house in Duke Street, Westminster, our conversation was interrupted by the arrival of Mr. A—the organ-builder, a man of irregular habits, who came on business. 'How do you do, Mr. A——?' said the doctor. 'Very well, I thank you, doctor,' replied the organ-builder. 'And how do you get on now?' added the doctor. 'Oh!' said Mr. A——, 'very well; I work hard all day, and go to bed happy at night.' 'Ay,' said the doctor, 'we can all go to bed happy; but the test is how we arise in the morning?'"

Dr. Arnold composed the music of a variety of farces, operas, pantomimes, burlettas, &c., in addition to those already mentioned, besides a very fine oratorio called *The Shunamite Woman*, and four sets of Vauxhall songs in score, the melodies of which are singularly sweet, and the accompaniments marked by a thorough acquaintance with the character and powers of the various instruments.

CHARLES DIBDIN.

THIS celebrated actor and melodist was the son of a respectable silversmith, at Southampton, where he was born, about the year 1747. Being intended for the church, he was placed on the foundation of Winchester School; but music took such complete possession of his mind, that, as a boy, he would attend to little else. He was for some time, a chorister in the cathedral of Winchester, where he was taught the gamut, and five or six common tunes, by Mr. Fussel, the organist of the church; but, in every other respect, he was his own instructor. When only fourteen years of age, he offered himself as candidate for the situation of

organist of Bishop's Waltham, Hants, and was only rejected on account of his youth. Shortly afterwards, his elder brother, a captain of an East Indiaman, pressingly invited him to make a trial of his powers in London, whither he accordingly proceeded, and, for some time, earned the means of support, by composing ballads for the music-sellers, and giving lessons on the piano. Disliking, however, the confinement which this occupation occasioned him, he turned actor, and in the summer of 1762, made his *débüt* on the boards of the Richmond Theatre. The following year he performed at Birmingham; whence he returned to London, and

was engaged at Covent Garden Theatre as a singer; in which character, the following accidental circumstance soon brought him into repute. It happened, that the part of Ralph, in *The Maid of the Mill*, having been refused by every other comedian, was offered to him, as a *dernier ressort*, but without any sanguine hope that he would be able to do justice to it. The natural force of his character, however, and the great simplicity with which he went through the part, at once recommended him to public notice, and he was received with great approbation. Still, he was not in his element; he disliked the profession of an actor, and his chief delight was in composition. He was soon after invited to write something for Covent Garden, under the management of Mr. Beard, with a promise that it should be brought out for his benefit; and he, in consequence, produced a pastoral, called *The Shepherd's Artifice*, which was performed during the season of 1763-4, and was well received. About five years afterwards he composed the overture, first chorus, and the finales of the first and second acts, as well as three of the songs, in the operatic farce of *Love in the City*, since altered into *The Romp*. His next composition was the principal part of the music of *Lionel and Clarissa*; and a year or two afterwards, he furnished the entire music of *The Padlock*; the success of which pieces fully established his fame as a dramatic composer. The last was brought out at Drury Lane, under the management of Garrick, in 1768; Dibdin himself playing the part of Mungo with astonishing success. He afterwards composed the music to several pieces for the same theatre, the names of which are now almost wholly forgotten. The *Jubilee* was the most popular, being performed ninety-three nights in the season.

He next undertook the joint characters of author and composer, and successively produced *The Deserter*, in 1772; *The Waterman*, in 1774; and *The Quaker*, in 1775; all of which are still popular. Amongst the great number of pieces, however, which he produced about this period, there were many which did not even reach mediocrity. A quarrel with Garrick induced him to quit Drury Lane, and shortly

after he retired from the stage altogether, and entertained the public with a sort of monopolylogue, in which he introduced his own songs, accompanying himself on the piano-forte. He was eminently successful, both in the metropolis and the provincial towns; and, but for his improvidence, he might, doubtless, have amassed a handsome fortune. He afterwards introduced, at Exeter 'Change, his new species of entertainment, in the form of a musical puppet-show, under the name of *The Comic Mirror*, in which the puppets were made to personate well-known characters. In the meantime, he wrote and composed a great variety of trifles for Sadler's Wells; and, in 1782, he became composer and joint manager of the Royal Circus, now the Surrey Theatre. The profit which this speculation brought him was considerable, but it was soon dissipated in a law-suit which he had with his partner.

In 1788, he published a *Musical Tour* through England; and, shortly afterwards, made arrangements for a voyage to the East Indies, for which country he actually set sail, but stress of weather having compelled the ship to anchor in Torbay, and other circumstances operating upon him, he landed and returned to London. Here he again gave entertainments on the plan of his former ones, and with such success, that he was induced to build a new theatre, in Leicester Place, to which he gave the name of *Sans-Souci*. His performances were very profitable, but he continued to dispose of his money so speedily, that he must have passed his latter days in poverty, but for the pension bestowed on him by government. This was only £200 a year, and though sufficient to preserve him from want, was far from adequate either to his merits or necessities. He died in embarrassed circumstances, and suffering from the effects of a disorder, which for some years prevented him from performing for himself the most ordinary offices of life, on the 25th of July, 1814.

As a composer of theatrical music, Dibdin is comparatively forgotten, but his collection of nautical songs, will carry down his name to posterity, as long as the race of British sailors exists. They may be said to have infused a new

soul into our navy, and by making our seamen familiar with sentiments of loyalty and courage, in a manner the most grateful to their feelings, it is not too much to assert, that they have tended to promote a spirit of subordination among them much more effectually than the coercion of martial law. The music to which they are set is simple and appropriate, and without being scientific or profound, is full of expression and natural melody.

As an author, Dibdin published, besides the works before-mentioned,

Reminiscences of his own Life; *The By-stander*, a periodical, printed about 1787; *Hannah*, a novel, published in 1792; *The Younger Brother*, in 1793; *A History of the Stage*, in 1795; *A Tour through various parts of England and Scotland*, in 1803; and *Henry Hooker*, a novel, in 1806. The best edition of his songs was published a short time ago by Dr. Kitchner. A bust of Dibdin has been erected in the hall of Greenwich Hospital; he left two sons, Charles and Thomas, both of some celebrity as theatrical writers.

WILLIAM SHIELD.

WILLIAM SHIELD was born in the year 1754, at Swalwell, in the county of Durham; where his father, a singing-master, taught him the rudiments of his art. At the age of six, he began to practise on the violin, and afterwards on the harpsichord; on both of which instruments, but particularly the former, he soon became a proficient. His father, however, dying when young Shield was but nine, he had the choice of resigning his divine art for the calling of a barber, a sailor, or a boat-builder; and, fixing on the latter, he was apprenticed to Edward Davison, of North Shields. His master, however, rather encouraged than checked his pursuit of his favourite science, by procuring him the opportunity of playing at the music meetings of the place, as well as at the parties of the principal families. The proficiency he thus acquired, and the applause he met with, determined him to renounce boat-building; and, on the expiration of his apprenticeship, to devote himself entirely to music. Some instructions in thorough-bass, which he received from Avison, greatly added to his improvement; and an anthem, which he composed for the opening of a new church at Sunderland, extended his musical reputation all over the neighbourhood. He was invited to direct the fashionable concerts at Scarborough; became leader at the theatre; and composed several songs, the words of which were written by the admired pastoral poet, Cunningham, who was his friend, and one of

the actors. There, too, he became acquainted with the celebrated performers, Borghi and Fischer; and, by their recommendation, was engaged, among the second violins, at the Opera, under Giardini. The following season he was raised, by Cramer, the leader, to the rank of first violin; and held that post for eighteen years. His first appearance as a dramatic composer was in 1778; when his music of *The Flitch of Bacon*, was performed with great applause. He soon after accepted the post of composer to Covent Garden Theatre; which a dispute with the manager, respecting pecuniary matters, induced him to relinquish, after he had held it some years. In 1790, while on a visit at Taplow, he had the good fortune to make the acquaintance of Haydn; and he is said to have been heard to declare, that "he gained more important information in four days' communion with that founder of a style which has given fame to so many imitators, than ever he did by the best directed studies of any part of his life."

In 1791, he set out upon a tour through France and Italy; and on returning to England, in the autumn of 1792, renewed his engagement at Covent Garden; but soon relinquished it. Of the advantages gained from his Italian tour, he gave no mean proof a few years after, by the publication of his excellent *Introduction to Harmony*; the principal object of which is to facilitate the acquisition of practical

knowledge in that important branch of the science of music, by simplifying its laws, and divesting it of that forbidding complexity of character, by which many have been deterred entering upon the study. In the meantime, in 1809, he published, by subscription, a volume of ballads, rondos, glees, duets, &c., under the title of *A Cento*; which being thereby confined to a certain circulation, is now but little known. In 1817, in which year appeared a second edition of his *Introduction to Harmony*, was also published his *Rudiments of Thorough Bass for Young Beginners, &c.*; a work of considerable interest and utility. This year of Shield's life was also memorable for his succeeding the late Sir William Parsons, as master of the band of musicians in ordinary to the king, which the prince bestowed upon him without solicitation; and when the object of his preference attended at the Pavilion, to express his thanks, his royal highness is said to have interrupted him in the midst of his acknowledgments, by observing, "My dear Shield, the place is your due; your merits, independently of my regard, entitle you to it." The musical part of the ceremony of the coronation of George the Fourth, was under Shield's superintendence; and he continued in the estimation of his royal patron till his death, which occurred on the 25th of January, 1829.

The private character of Shield was highly amiable and respectable; and his society was courted by some of the most distinguished characters of his day. By reading and study, he remedied his deficiency of education; the want of which was never visible in the literary circles to which he was admitted. He had some peculiarities; one of which was a passion for being a good shot. Being at the house of a friend in the country, on the 1st of September, he declined rising as early as his host, one of the best shots in the country, but went out with his gun, alone, about an hour after breakfast. He had not been gone long, before he returned with a brace of partridges; whilst his friend, who did not arrive till the even-

ing, had not been able to bag a single head of game. Shield beginning to rally him on his failure, was requested to produce the brace he had brought home; when his friend, finding no shot marks, guessed the fact, that they had been purchased; and exclaimed, with a laugh, "These birds were killed with silver shot!" It would seem, that he was also as fond of eating, as he was ambitious of the reputation of killing, game; for having a partridge placed on his plate, at the table of a friend where he was dining, one day, for the purpose of cutting it up, he devoured the whole before he was aware of the intention with which it had been handed to him: this was, however, principally owing to absence of mind.

As a composer, Shield is most favourably known by his music of *Rosina*, which still maintains its original popularity on the stage. Rural opera was the peculiar sphere for his talents; and considered as the composer of the music above-mentioned, and that of *The Poor Soldier*, *Marian*, *The Farmer*, and *The Woodman*, he stands perhaps unrivalled in that class of composition. His melody is at once placid and flowing, full of pathos and sweetness, and admirably adapted to the sentiment of his songs. Where deep passion, or boisterous expression, is required, he is comparatively unsuccessful; but in the plaintive and tender, he is rivalled by few. His instrumental music, though on a par with most of its class, at the time it was written, is far inferior to his vocal; and his finales and concerted pieces are, when compared with those of the present period, feeble. The operas before mentioned, were his chief performances; but he also composed the music of *Robin Hood*, *Fontainebleau*, *The Highland Reel*, *Lock and Key*, and several other acting plays. Among his numerous detached songs, which still remain popular, are: *A Sigh* best expresses the passion of Love, *The Thorn*, *O bring me Wine*, *The Wolf*, *The heaving of the Lead*, *The Post Captain*, *Old Towler*, and *Down the Bourne and through the Mead*.

MUZIO CLEMENTI.

THIS eminent pianist was born, in 1752, at Rome, where his father followed the occupation of a chaser and embosser of silver vases and figures for the church service. He received his earliest lessons in singing from his relative, Buroni; and, at the age of seven, was placed under an organist, of the name of Cordicelli, to be instructed in thorough-bass; which he acquired so rapidly, that he passed an examination at nine, and was admitted to an organist's place in the Roman capital. He was next placed under Santarelli, considered by the Italians the last great master of the vocal school, and Carpini, the deepest contrapuntist of his day, at Rome. While studying with the latter, at the age of little more than twelve, he, without his master's knowledge, composed a bass for four voices; which was so much admired by his friends, that Carpini desired to hear it; and, though slow to praise, he could not deny it his approbation: but observed, had he consulted him, "it might have been better." About this time, his proficiency on the harpsichord attracted the notice of Mr. Peter Beckford, then on his travels in Italy; who prevailed with his parents to consign the future education of their son to his care. Clementi removed to Mr. Beckford's seat, in Dorsetshire, where the refinements of the family led him to other studies, besides his favourite one of music; and, it is said, he attained uncommon proficiency in both the living and dead languages, and extensively acquainted with general literature and science. Young as he was, he became an economist of his time; and regularly apportioned to each pre-arranged occupation, its quantum of practice or application. The works of Corelli, Alessandro, Scarlatti, Paradies, and Handel, were the sources from which he derived his musical instruction, and the examples on which he formed his taste; and his success equalled his zeal and assiduity. At eighteen, he not only surpassed all his

contemporaries in execution, taste, and expression, but had already composed his celebrated Op: 2, published a year afterwards,—a work entitled, by the common consent of all musicians, to the credit of being the basis on which the whole fabric of modern piano-forte sonatas has been founded; and which,—though it is now, from the immense progress which manual dexterity has made in the last sixty years, within the powers of even second-rate performers,—was, at the period of its production, the despair of such pianists as J. C. Bach and Schroeter; who were content to admire it, but declined the attempt to play what the latter professor declared "could be executed only by its own composer, or by that great performer of all wonders, the devil!" Having completed the period his father had engaged he should remain with Mr. Beckford, Clementi came up to London, where he was speedily engaged to preside at the harpsichord at the King's Theatre. From this time, his reputation rose so rapidly, that his remuneration, both for lessons and performances, was not inferior to that of Bach, and other celebrated musicians of the day.

In 1780, he determined on a tour on the continent, and visited Paris, where he was received with such a burst of Parisian enthusiasm, that he frequently afterwards jocosely remarked, he could hardly believe himself the same Clementi in Paris he had been in London. After having produced his Op: 5 and 6, he proceeded, in 1781, by way of Strasburgh and Munich, to Vienna; enjoying everywhere the patronage of princes, the admiration of his brother musicians, and the plaudits of the public. In the Austrian capital he became acquainted with Haydn, Mozart, Salieri, and other musicians; with the second of whom he was trepanned into a musical trial of skill before the Emperor Joseph, and the Grand Duke (afterwards the Emperor) Paul, of Russia, and his consort, Catherine. Both ex-

erted themselves to the utmost of their abilities, and each seemed to merit the palm till the other began. The contest delighted and astonished all who witnessed it, and terminated without envy or jealousy on the part of the two great performers. At Vienna, Clementi produced his Op: 7, 8, 9, and 10; and a surreptitious and very erroneous copy of his celebrated toccata, with his Op: 11, having appeared in France, on his return to England, he published a correct edition of them, followed by his Op: 12; on the fourth sonata of which Dr. Crotch and Mr. S. Wesley afterwards gave public lectures. He returned from a second visit to Paris, in 1784; from which year, to 1802, he continued in London, pursuing his professional career with equal eclat, as a composer, performer, and instructor. During this period, he produced his Ops: 15 to 40, as well as his admirable Introduction to the Art of Playing the Piano-forte. Upon the failure of Messrs. Longman and Broderip, by whom he lost considerably, he was induced to engage in the music publishing, and piano-forte manufacturing, business; and his name was placed at the head of a new firm, still existing in Cheapside, London. He now declined taking pupils; and dedicated his whole time to his professional engagements, his business, and the improvement of the mechanism of his piano-fortes. He soon after arranged and published Haydn's oratorio of *The Creation*, with English words, for the piano-forte. In the autumn of the above year (1802), he, a third time, visited the continent, and extended his journey to Petersburg. He was accompanied on the tour by his pupil, Field; and his instruction was sought by young musicians in almost all the principal cities through which he passed. At Berlin he married his first wife, with whom he visited Rome and Naples; but she died on his return to the Prussian capital, in giving birth to a son, who, some years afterwards, came to a premature end by the accidental discharge of his own pistol. To dissipate the sorrow occasioned by the loss of his wife, Mr. Clementi again visited Petersburg and Vienna, from whence he was called to Rome, to arrange the affairs of his family, on the death of a brother.

This was no sooner accomplished, than he was anxious to return to England; but was prevented by the war, which protracted his stay until, he says, "he was obliged to live upon the snuff-boxes and rings which had been presented to him in the course of his travels." Circumstances, at length, relieved him from his embarrassed situation; and, after a short stay at Milan and other cities, he reached England in the summer of 1810. During his long sojourn on the continent, he published only a single sonata, his Op: 41. Neither his mind nor his pen, however, was idle; for, besides preparing materials for his *Gradus ad Parnassum*, which he afterwards published in three volumes, he composed several symphonies for a full orchestra.

In 1801, he married his second wife, a Miss Gisborne; and, soon after, appeared his Appendix to his Introduction to the Art of Playing the Piano-forte. This was followed by his adaptation of Haydn's twelve grand Symphonies for that instrument, the flute, violin, and violoncello; and of Haydn's Lessons for the piano-forte and four voices; and, in 1815, he produced his highly valuable elementary work, in four volumes, entitled, *Practical Harmony*. He had now declined playing in public; but broke through his resolution, on two occasions. The first was to give the Philharmonic Society an opportunity of saying they had once more heard Clementi play; and the second, at a public entertainment given to him at the Albion Tavern. During 1820 and 1821, he published several original works for the piano-forte; his sonata, Op: 46, dedicated to Kalkbrenner; his capricios, Op: 47; a fantasia, Op: 49; a set of sonatas, comprising Op: 50, dedicated to Cherubini; and an arrangement of six of Mozart's symphonies, with accompaniments for the piano-forte. "Clementi," says Dr. Crotch, "may be considered as the father of piano-forte music; for he long ago introduced all the beauty of Italian melody into pieces, calculated, by their ornamental varieties, to elicit the powers of the instrument, and display the taste, as well as the execution, of the performer: and the introduction of his sonatas," he afterwards adds, "with the quartetts and symphonies

of Baccherini and Haydn, stamped a value on modern music, which many of the admirers of the ancient school were disposed to acknowledge." To name his pupils, would be to enumerate nearly all the distinguished pianists of the last fifty years, in Europe; and some of the greatest of the present day. Clementi's powers of extemporaneous playing have been equalled by few: when Dussek was asked, early in his professional career, to touch the piano after Clementi had been extemporising, he is stated to have replied, that "to attempt anything in the same style would be presumption; for what sonata, what concerto, or what regular composition, could a man play," he asked, "that would not be insipid, after what had just been heard?"

The private character of Clementi is, in every respect, amiable; and no man is more esteemed and respected by his professional brethren. His studious habits are said to have induced in him an absence of mind, which is mistaken by some for affectation. The fact of his appearing in one stocking white, and the other black, might almost warrant such a conclusion; but an anecdote in Parke's Musical Memoirs sets

this pardonable infirmity in a different light. Whilst on a visit, with Crossdill, at Lord Pembroke's seat, at Wilton, they agreed to bathe in the fine piece of water in the park. Crossdill was dressed before Clementi had left the water; and, with a view of determining whether his friend's absence of mind was assumed or real, removed his shirt; and, on his return to the house, informed their noble host of the intended joke. "Clementi," says Parke, "returned in half an hour, perfectly dressed, as he believed; and upon a lady requesting to hear him play one of his sonatas, having taken his seat at the instrument, and fidgeted a little in his peculiar way, played the first movement of one of his most difficult pieces, and was about to begin the adagio; when, being oppressed by the heat, he, unconsciously, unbuttoned nearly the whole of his waistcoat, and was proceeding, when the lady, greatly surprised, hastily retired to the further end of the room, while Lord Pembroke, convulsed with laughter, apprised Clementi of his situation; who, staring wildly, darted out of the room, and could not, by any entreaties, be induced to rejoin the party."

THOMAS GREATOR EX.

THIS celebrated conductor of the Ancient Concerts was born at North Wingfield, in Derbyshire, on the 5th of October, 1758. His father, an ingenious musician, taught him the first rudiments of his art; and, in 1772, sent him to London, where he was placed under the tuition of Dr. Cooke, the organist of Westminster Abbey. In 1774, and two following years, he attended the celebrated Christmas oratorios of the late Earl of Sandwich, performed at his seat at Hinchinbrook, in Huntingdonshire; and, for some time, resided, as teacher, in the family of that nobleman. He was afterwards patronised by George the Third, and still more by George the Fourth; who munificently rewarded his talents. On the establishment of the Ancient Concerts, in the year 1776, he assisted in

the chorusses; and he continued a performer there until advised to try the north air for the re-establishment of his health, in 1780, when he accepted the situation of organist of the cathedral of Carlisle. He resigned it in 1784; and, in that year, proceeded to Italy, where he studied vocal music, for two years, under Santarelli, the most famous singer of his time, at Rome. On his return to London, at the end of 1788, he established himself as a teacher of singing; and was soon fully occupied. On the death of Mr. Bates, in 1793, he was appointed his successor, to conduct the Ancient Concerts, without any solicitation on his part; a post he continued to hold with undiminished credit during the rest of his life. In the meantime, in 1801, he contributed to the restoration of the

Vocal Concerts; and, in 1819, he succeeded to the situation of organist, and master of the boys, at Westminster Abbey. He is a fellow of the Royal and Linnean Societies; having obtained admission into the former body, in consequence of his communicating to them a novel method of measuring the altitude of mountains, which he practised during a visit to the lakes, in 1817. Besides having some knowledge of botany and mathematics, he is much attached to astronomy; and possesses several valuable telescopes, including the best in Europe, made by the famous Tully.

His publications consist of a compilation of psalm tunes, harmonized by himself, and dedicated, by permission, to the king; and the arrangements of numerous musical compositions, for the Ancient and Vocal Concerts, by adding complete orchestral, vocal, and instrumental parts. But it is chiefly to his superior talents as a conductor, and a music master, that he is indebted for his reputation; the latter branch of his profession is said to have yielded him £2,000 per annum.

His character is represented as highly amiable and estimable; and formed, probably, no small portion of the in-

ducement to the high patronage with which he has been honoured. George the Fourth, when Prince of Wales, treated him with much condescension and familiarity; in proof of which the following anecdote has been told. Both the prince and musician being at the annual dinner given by the directors of the Ancient Concert, the latter was about to depart earlier than the rest of the company, giving, as a reason, that his attendance was required at the king's evening concert. "Oh! never mind," said the prince, "my father is Rex, I confess; but you are a Greater Rex." (*Greatorex*.) Mr. Greatorex was, for some time, a captain in the St. George's volunteers; and belonged to the Kentish Archery Club, from which he obtained several prizes. When at Rome, he was introduced to the Chevalier Charles Edward Stuart, who took a great liking to him; and, at his death, bequeathed to him several volumes of manuscript music. Being once asked by the chevalier for a song, Mr. Greatorex chose the simple air, Farewell to Lochaber; upon hearing which, the exiled prince is said to have burst into a flood of tears, and squeezed the hand of the performer with great emotion.

SIR JOHN ANDREW STEVENSON.

THIS able musician and tasteful composer was born in Ireland, about the year 1760, and received his musical instruction in the cathedral of St. Patrick, Dublin, under Dr. Murphy. In this situation he cultivated, with success, that species of sacred and secular music, which has rendered him so great a favourite with the public. He commenced his career as a composer by setting to music the airs of the popular after-pieces, *The Son-in-Law* and *The Agreeable Surprise*; the original music of which never had been published; and was the sole property of the proprietor of the Haymarket. Sir John composed the music for the Dublin managers, to enable them to perform the pieces; and executed his task so tastefully, that they still continue to be

performed with his music, at the Dublin Theatre. He afterwards set to music, for the Irish stage also, Dr. Holton's opera of *The Contract*, and Mrs. Atkinson's *Love in a Blaze*. About the same time, he commenced his career as a vocal composer, with great success; and it is recorded, as a proof of his merit, "that, some years ago, he received from the Hibernian Catch Club a massive and elegant silver cup, in testimony of their estimation of his talents, and in consideration of the many delightful compositions which he had contributed to the entertainment of the club and the honour of the country." The degree of doctor of music was conferred upon him by the University of Dublin; and he received the honour of knighthood from the hands

of the Marquess of Wellesley, during that nobleman's first lord-lieutenancy of Ireland. Sir John Stevenson is chiefly known as the harmonizer and arranger, of the Irish Melodies, to the poetry of Mr. Moore. His original pieces, however, include compositions of the very highest merit; of which, not the least deserving of notice, is the duet, Tell me, where was Fancy bred? and the glee, Come unto these yellow Sands. Several of his glees and duets have obtained great celebrity; and his church music, though not so generally known, contains some pieces full of pathos, taste, and sublimity. Besides his symphonies and accompaniments to the Irish Melodies, in eight parts, the words by Thomas Moore, Esq; symphonies and accompaniments to popular national airs, with words by the same; a series of sacred songs, duets, and trios, with words by the same; and Handel's songs, with a

piano-forte accompaniment; his most admired pieces are: glees, for three voices; And will he not come again? Allen-a-Dale; and Alice Brand; Doubt thou the Stars are Fire; a glee; Come, let us play, a madrigal for three voices; a fairy glee; Hail to the mighty power of Song! a charter-glee; See, our Oars with feathered Spray, a boat glee; and several others. Amongst his best duets are, besides the popular ones already named: Those laughing Eyes; Sweet Stream, if e'er thy limpid flow; Valentine's Day, &c. His songs are: Waters of Elle; Farewell, my Harp! Doubt not, sweet Maid; Remember your Vows; Come, take the Harp; Go, sweet Enchantress; Maid of Marlival; The Cypress Wreath; and others, of equal merit.

He married a daughter of Mr. Morton, of the Custom-house, Dublin, by whom he has several children; one of whom is married to the Marquess of Headfort.

MICHAEL KELLY.

THIS celebrated composer, actor, and vocalist, was the son of an eminent wine merchant of Dublin, where the subject of our memoir was born, in 1762; his father being, at the time, master of the ceremonies at the castle. He was the eldest of fourteen children; and, at the age of three, he states, he was daily placed, with the wine, upon the table, to howl Hawthorn's song in Love in a Village, "There was a jolly Miller," for the entertainment of his father's company. He commenced taking lessons in music at the age of seven; and, though his first instructor was so dissipated in his habits, that, to use Kelly's own words, he "has been kept up till one in the morning, on the mere chance of getting a lesson," he was enabled, in his ninth year, to execute, with precision and neatness, Schobert's sonatas. His singing masters were the best that could be procured in Dublin; but his improvement, it would seem, was not solely owing to the effects of tuition. Speaking of one of his instructors, Signor Giorgio, he says, "I recollect being with him once, when he

entered a fruit shop, and ate peaches and nectarines; and, at last, took a pineapple, and deliberately sliced it, and ate also. This completed my longing; and, while my mouth watered, I asked myself why, if I assiduously studied music, I should not be able to earn money enough to lounge about in fruit shops, and eat peaches and pine-apples as well as Signor Giorgio? I answered myself, by promising that I would study hard, and I really did so; and, trifling as this little anecdote may appear, I firmly believe it was the chief cause of my serious resolution to follow up music as a profession." He was afterwards fortunate enough to obtain the friendship and notice of Rauzzini, then playing at the Rotunda, at Dublin; who gave him some lessons in singing, and advised his father to send him to Italy. Before he left Dublin, however, a circumstance occurred, which gave him an opportunity of making his *débüt* in public. The person who was to have played the count in the opera of La Buona Figliola, which had been got up in Italian, having been taken ill, Kelly

was fixed upon to supply his place. When "the awful night," as he says, "arrived, the house was crowded; and I received great applause. I had a powerful treble voice, pronounced Italian well, was tall for my age, and acquitted myself beyond the most sanguine expectations of my friends." He afterwards played, for three nights, in the character of Cymon, at the Crow Street Theatre, then under the management of Michael Arne, Doctor Arne's son, together with a fourth night for his benefit, in the character of Lionel. He started for Naples on the 1st of May, 1779; having gained sufficient, by his performances, to pay for his voyage to Italy, and for his maintenance and musical education for some time after his arrival there. In the Bay of Biscay, the vessel in which he sailed was attacked by an American privateer, the chief mate of which he discovered to have been his father's gardener, who had been transported for theft. The recognition took place at a fortunate moment for Kelly; when one of the privateer's crew was in the act of breaking open his piano with a hatchet.

On his arrival at Naples, he was very kindly received by the British minister, Sir William Hamilton, who gave him a present, "to see the sights of Naples;" and bid him call on him in a fortnight. He was not quite punctual at the appointed hour, one morning; when Sir William, taking out his watch, said, "If you do not learn to keep time, you will never be a good musician;" a hint which, he says, he recollected through life. Being introduced to Fineroli, he studied for some time under that master; who made it a *sine qua non* with him, that he should not touch his English piano-forte, thinking it to be highly prejudicial to his voice. Visiting Rome during the carnival, he was introduced, by his friend Blake, to the celebrated Aprili; who was so well pleased with his singing, that he offered to instruct him gratuitously; promising, in a short time, to "make him capable of earning his bread anywhere." With Aprili he proceeded to Palermo; and, during his residence there, he sang in several of the principal churches, and particularly at the Duomo, during the great feast of St. Rosalia. From Palermo he sailed to Leghorn, and from thence to

Florence, where he was engaged to appear at the Teatro Nuovo, as first tenor singer. He then visited Venice, and several of the principal theatres in Italy; when his success was so great, that he declined an invitation from Mr. Linley to come over to England. Travelling into Germany, he made a successful *débüt* at Prague, Warsaw, Berlin, and Vienna; and at the last city, where he remained for four years in the service of the emperor, Joseph the Second, he had the honour of being one of the original performers in Mozart's opera of *Nozze di Figaro*. Towards the close of his engagement at Vienna, he was attacked, one night, by two Austrian officers, who fancied he had supplanted one of them in a lady's affections. They were, in consequence, dismissed from the army by the emperor; who, on this and many other occasions, manifested a great regard for Kelly. On his requesting permission for six months' absence, the emperor not only assented, but allowed him the option of extending it to twelve months; desiring his pay should, in the meantime, be continued. He soon after embarked for England; and, on his arrival in London, found himself so much in request, that his scruples, if he had any, of returning to Vienna, were overcome, by the offer of an engagement as leading vocalist at Drury Lane Theatre. He made his first appearance there on the 20th of April, 1787, in his old character of Lionel; and was received with unanimous applause. From this time he continued to appear in various characters with undiminished success; and also sang at the king's Ancient Concerts, at Westminster Abbey, and at all the principal music meetings and theatres in Great Britain. In the meantime he acquired considerable reputation, as the composer of various musical pieces, of which the principal were: *The Castle Spectre*, *Blue Beard*, *Of Age To-Morrow*, *Deaf and Dumb*, &c. In September, 1802, the board of management at Drury Lane, then just instituted, appointed him to the charge of superintending the musical department. From this period, according to his own enumeration of them, the various pieces for which he composed, or adapted music, amounted to nearly forty; but none of them have attained equal popularity

with those above-mentioned. He is also the composer of a numerous list of Italian, English, and French songs, duets, and trios. He was stage-manager to the King's Theatre, in the Haymarket, nearly thirty years; at which establishment, also, he performed as principal tenor singer, both in the serious and comic operas. "The regular emolument for my labours," he says, in his *Reminiscences*, (and he it known to all, that to manage an Italian opera is a most laborious task,) has been the use of the house, and the performers belonging to it, for my annual benefit; defraying, myself, however, every other expense belonging to the performance of the night. Through all the changes of different proprietorships and lessees, this privilege has been invariably granted me, as a reward for long service." The latter years of his life he was much afflicted with the gout; and was, at length, carried off by that disease, at Ramsgate, on the 15th of October, 1826.

Kelly was much esteemed in private for many agreeable and amiable qualities, as a companion and friend; and he was fortunate in the patronage of the great, from the beginning to the close of his career. His late majesty, George the Fourth, held him in particular esteem, as the following anecdote will shew:—Having been invited to hear the king's band at the Pavilion, at Brighton, Kelly asked Cramer to suffer his little god-daughter, who was very fond of music, to stand behind the organ. Cramer consented; but, in the midst of the performances, the child having crept out, and placed herself between the kettle-drums, was espied by the king; who, after kissing her, and throwing her across his shoulder, brought her across the room to Kelly, asking why he did not bring her into the room; and desiring he would do so whenever he chose. As a composer, Kelly was at least a man of taste and original conception, if he was not deeply versed in the science of music; and no other, perhaps, has contributed more to public amusement, with the exception of Bishop. Parke, in his meagre notice of this talented man, says, that he "was a judicious compiler; and introduced into his operas many fine compositions of the Italian masters. He was, however,

but little acquainted with harmony; and I had his own word for this: for, in the year 1803, he candidly told me, in the garden of Watson, the proprietor of the theatre at Cheltenham, that he merely wrote the melodies, and that the old Italian, Mazzanti, did the rest. To corroborate this, it need only be observed, that the late Doctor Arnold informed me, after Kelly had composed several of his operas, he called on him, and asked him how long it would take to learn thorough-bass. Kelly's pieces were, notwithstanding, generally successful; and I was credibly informed, that the sale of his music to *Blue Beard*, for a considerable time, produced for Corri, its publisher, a profit of forty guineas per week."

A short while before his death, Kelly published his *Reminiscences*, in two volumes, a very amusing and well-written work, and abounding with anecdote, of which the following is a sample: Having related that he had been engaged by Tate Wilkinson, to sing with Mrs. Crouch, at York, he goes on to describe the manner in which he first appeared before the eccentric manager; who, it seems, was a great epicure, and had a strong aversion towards a round of beef. "I saw in the larder," says Kelly, "a huge round of beef; I ordered it up, and had it put on the table before me; I pulled off my coat and waistcoat, and tucked up the sleeves of my shirt, took off my cravat, and put on a red woollen night-cap; thus disrobed, and with a large carving-knife in my hand, I was engaged in seeming delight on the round of beef, at the moment manager Wilkinson, to whom Mrs. Crouch had previously sent, entered the house. He had never seen me; he went up to Mrs. Crouch, and congratulated her on her arrival in York; turning from her, he espied me, and starting back, exclaimed, 'Ugh! ma'am, who is that, with the enormous round of beef before him?—How the devil came he here, ma'am?'—'That is Mr. Kelly, whom you have engaged to sing with me,' said Mrs. Crouch, with a serious countenance. 'What, that figure!' said Tate—'what! that my Lord Aimworth—my Lionel—my Young Meadows!—Ugh! send him away, ma'am! send him back to Drury Lane!—send him to Vienna! I never can produce

such a thing as that to a York audience, ma'am!' While he was abusing the bad taste of the Drury Lane singers, adds Kelly, "I slipped out of the room,

dressed myself, and, in *propria persona*, was introduced to Tate, who participated in the joke, and laughed heartily; and, ever after, we were the greatest friends."

STEPHEN STORACE.

THIS eminent dramatic composer was the son of Stephen Storace, the well known Italian double bass player; during whose residence in London his talented son was born, in the year 1763. He exhibited a strong propensity for music at a very early age; which his father took such pains to cultivate, that, before he was eleven years of age, he was able to perform the most difficult solos of Tartini and Giardini with great correctness. He was shortly after sent to Italy, where he studied the harpsichord and violin, and the art of composition; and he is said not only to have written the finale to the first act of *The Pirates*, during this residence abroad, but most of the other pieces for which he afterwards became so greatly admired. Just before Storace quitted Vienna, the following circumstance nearly prevented his departure. Being at a ball, one night, he came down from the supper-room somewhat heated with wine; and, seeing his sister on the floor with an officer, whose spurs had entangled her dress whilst in the act of waltzing with her, he took it into his head that she had been intentionally insulted, and violently attacked the officer. The confinement of Storace was the consequence; but he was released, through the interference of Michael Kelly, and with him left Vienna, in 1787.

On his return to England, he went to reside at Bath; but finding no opening for the exercise of his musical talents either there or in the British metropolis, he was induced for awhile to abandon music as a profession, and to turn his attention to drawing; an art for which he had always, like his celebrated cotemporary, Dr. Crotch, a strong predilection. Fortunately, however, when in Italy, he had formed a friendship with Mr. Kelly; and a new era being opened to talent, by the assump-

tion of the management of Drury Lane Theatre by the elder Linley, Storace was introduced to him by the former, and immediately engaged as composer to the theatre. His productions were so well received by the public throughout his entire career, and became so popular, that he is said to have received from the music-publishers greater prices for some of his operas than had ever before been given. His compositions, in the order in which they were performed, are: *The Doctor and Apothecary*, farce, 1788; *The Haunted Tower*, opera, 1790; *No Song, No Supper*, farce, 1791; *The Siege of Belgrade*, opera, and *The Cave of Trophonus*, a musical interlude, 1792; *The Pirates*, and *Dido*, operas, in 1793; *The Prize*, and the *Glorious First of June*, musical entertainments; *The Cherokee*, and *Lodoiska*, operas, 1794; *Three and the Deuce*, comic drama, 1795; *My Grandmother*, farce; *Iron Chest*, a play; and *Mahmoud*, an opera, 1796. During the time he was engaged upon the latter work, he was attacked by a violent fit of the gout, which flew to his head; and, in the March of the latter year, (1796,) suddenly deprived the world of this highly promising genius, at the early age of thirty-three. He died at his residence in Percy Street, Rathbone Place; leaving several children by his wife, a daughter of Hall, the engraver. His opera of *Mahmoud* was performed shortly after his death, for the benefit of his family.

The compositions of Storace are replete with spirit and fire; and his melodies have seldom been excelled by theatrical composers. With respect to dramatic compositions, he has been heard publicly to declare, "that it was impossible for any author to produce a good opera, without previously consulting his intended composer; for," he added, "the songs must be intro-

duced as *he* pleases; and the words (which are a secondary consideration) must be written agreeably to his directions." This, however, does not say much for his powers, at least in giving effect to language; which, surely, should rather guide the taste and expression of the composer, than be made subservient to his fancy.

Parke relates of that fine song in his *Haunted Tower*, *Spirit of my sainted Sire*, that when Braham was about to sing it, during a rehearsal at the Brighton Theatre, where he and Signora Storace were performing, it was discovered there were no kettle-drums. This was remedied at the public performance; but just before Braham was going to sing the same song, it was discovered there was nobody provided to play the drums. What was to be done? the song was immediately coming on, and there appeared no alternative but that of omitting it; when Signora Storace, who happened to be on the spot, undertook the part of drummer; and beat them with as much precision and effect as any kettle-drummer of them all. This being buzzed about town, adds Parke, "as a curious and clever thing, it was spoken of, the next day, at a party where I dined; on which, an elderly Irish captain, who appeared much struck with the occurrence, exclaimed, 'By the powers! she is a nate lass; and I should only have one objection to have such a wife; which is, that being so ready at a bating, she might one day feel an inclination, as Mr. Mulroony says, to bate a coat with a man in it.'"

The last rehearsal which he attended was that of *The Iron Chest*: and his exertions on this occasion, probably, hastened his death. "On the first rehearsal," says Michael Kelly, "although labouring under a severe attack of gout and fever, after having been confined to

his bed for many days, he insisted upon being wrapped up in blankets, and carried, in a sedan-chair, to the cold stage of the playhouse. The entreaties and prayers of his friends were of no avail—go, he would; he went, and remained there till the end of the rehearsal. * * * He went home to his bed, whence he never rose again. The last twelve bars of music he ever wrote, were the subject of the song (and a beautiful subject it is), "When the robber his Victim has noted;" which I sang in the character of Captain Armstrong. I called upon him the night of the day in which he had been at the rehearsal: he sent for me to his bed-side; and, pressing my hand, said, 'My dear Mick, I have tried to finish your song, but find myself unable to accomplish it; I must be ill, indeed, when I can't write for you, who have given so much energy to my compositions. I leave you the subject of your song, and beg you will finish it yourself; no one can do it better; and my last request is, that you will let no one else meddle with it.' Saying these words, he turned on his side, and fell into a slumber; and never, never, did I see him more! His memory will for ever live in the hearts of all who have heard his compositions; for the drafts of true genius, though they may not be honoured so soon as they become due, are sure to be paid with compound interest in the end. It is a singular coincidence, that three such great musical geniusses as Purcell, Mozart, and Storace, were nearly of the same age, when fate ordered them to their early graves."

Storace possessed other capacities besides those of a composer; and Sheridan, according to Michael Kelly, gave it as his opinion, that if he had been bred to the law, he would have become lord-chancellor.

JOHN DAVY.

THIS excellent English composer was born in the parish of Upton Helion, about eight miles from Exeter, in 1765. He was not more than three years of

age, we are told by his biographer, the Rev. Mr. Eastcott, when, coming into a room where his uncle, who lived in the same parish, was playing a psalm tune

on the violoncello, he was so much terrified by the sound, that he ran away, and it was thought he would have gone into fits. For several weeks his uncle tried to reconcile him to the instrument; and at last, after much enticement and coaxing, effected it, by taking the child's fingers, and making him strike the strings. The sound thus produced very much startled him at first, but, in a few days, he became so passionately fond of the instrument, that he took every opportunity of making himself more familiar with it; and was soon able to produce such notes as greatly delighted him. Another circumstance, occurred about this time, which concurred to fix his taste for music. In one of his visits, with his uncle, to Crediton, a neighbouring village, to see the soldiers mustered, who were then quartered there, he was so much pleased with the fifes, that he borrowed one of them; and, in a few days, could make out several tunes upon it. It is also said, that he gathered a quantity of what the country people call biller (properly tubular), with which he made several imitations of the fife, and sold them to his playfellows. But the most decisive indication of his genius and ingenuity is yet to be related. A neighbouring blacksmith, into whose house he used frequently to run, having lost between twenty and thirty horse-shoes, had made diligent search for them for many days, but to no purpose: not long afterwards, hearing some musical sounds, which seemed to come from the upper part of his house, he proceeded up stairs, and discovered little Davy with his property, between the ceiling and the thatched roof. The child, for he was then not six years of age, had selected eight horse-shoes out of the whole number, to form an octave; had suspended each of them by a single cord, clear from the wall; and, with a small iron rod, was amusing himself, by imitating the Crediton chimes, which he did with great exactness. This story being made public, and his genius for music daily increasing, a neighbouring clergyman, of considerable rank in the church, shewed him a harpsichord. This he soon became familiar with; and, by his intuitive genius, was in a short time able to play any easy lesson which was put before him. He applied himself

likewise to the violin; and found but few difficulties to surmount in his progress on that instrument.

When eleven years old, he was introduced to the Rev. Mr. Eastcott, who was so much struck with his performance on the piano-forte, and his general turn for music, that he earnestly recommended to his friends to place him with some musician of eminence; and he was, in consequence, at twelve, articled to the celebrated Jackson, of Exeter. His progress in the study of composition, and particularly in that of church music, was extremely great; and he also soon became an admirable performer, not only on the organ, but on the violin and violoncello. The first of his compositions that appear to have attained any high degree of celebrity, were some vocal quartets, which were considered, by the best judges, to afford the strongest indications of musical genius and knowledge. He resided for some time at Exeter, after he had completed his articles; but in what capacity is not stated. It seems, that he had conceived a strong passion for the stage; and actually made his *débüt* at the theatre at Exeter, in the character of Zanga, the part of Alonzo being sustained by the late Mr. Dowton. At length he ventured to the metropolis, and obtained a seat in the orchestra of Covent Garden Theatre; occupying himself, at the same period, in teaching, and soon acquired a considerable number of pupils. He also composed some dramatic pieces for Sadler's Wells; and wrote the music to Holman's opera of *What a Blunder!* which was produced at the Haymarket Theatre in 1800. In the following year he was engaged, with Moorhead, in composing the music of *La Perouse*; and with Mountain, in that of *The Brazen Mask*, for Covent Garden. He subsequently wrote the music for *The Miller's Maid*, and several other operatic compositions; the latest of which were: *Rob Roy*, for Covent Garden; and *Woman's Will*, for the English Opera.

Intemperance is said to have shortened the days and obscured the genius of this talented composer, during the latter part of his life. Pecuniary difficulties were not long in following; and he died, in neglect and poverty, at a

wretched lodging, in May's Buildings, on the 22nd of February, 1824. As a composer, he will not soon be forgotten: many of his pieces will, indeed, be recollected and admired as long as a taste for good music shall exist. His

Just like Love, May we ne'er want a Friend, The Smuggler, and The Bay of Biscay, are gems of their kind, and would do honour to the music of any country.

SAMUEL WESLEY.

SAMUEL WESLEY was born on the 24th of February, 1766 (the same day, which gave birth to Handel, eighty-two years before). "The seeds of harmony," says his biographer, the Rev. Charles Wesley, "did not spring up in him quite so early as in his brother; for he was three years old before he aimed at a tune." It seems, however, that he played a tune when he was but two years and eleven months old; in proof of which his mother produced a quarter guinea, given him by a gentleman, wrapped in a piece of paper, containing the day and year of the gift, as well as the occasion of it. God save the King, Fischer's minuet, and such like, mostly picked up from the street organs, were among the earliest tunes that he played; but he did not put a true bass to them till he had learnt his notes.

He composed music before he was able to write; laying up in his memory the airs to which he set his songs. His custom was to place the words of an oratorio before him, and sing them all over, composing generally as he sang; and in this manner he set Ruth, Gideon, Manasseh, and The Death of Abel. The airs of Ruth he is said to have thus set in his sixth year; though he did not write them down until he was eight years of age, when he had actually composed an oratorio upon that subject. At this time, Boyce called upon his father, and accosted him with, "Sir, I hear you have got an English Mozart in your house: young Linley tells me wonderful things of him." Samuel was then sent for; and the doctor having looked over his oratorio very carefully, remarked, "These airs are some of the prettiest I have seen: this boy writes, by nature, as true a bass as I can by rule and study."

Nothing can be more interesting than the account of the subsequent progress

of the musical genius of the subject of our memoir; and though pertaining, perhaps, more to anecdote than biography, we cannot refrain from giving it at some length; especially as little else is related by any of his biographers. Daines Barrington, one day, speaking of the youth's wonderful talents to Bremner, the music printer, the latter mentioned he had some lessons which were supposed to have been composed for Queen Elizabeth; but which none of the harpsichord masters could execute, and would consequently puzzle the young performer. Mr. Barrington, however, requested that he might be allowed to carry the subject of our memoir one of these compositions, by way of trial, which he accordingly did. Wesley immediately placed it upon his desk, and was sitting down to play it; when Mr. Barrington stopped him, by mentioning the difficulties he would soon encounter, and that he had better cast his eye over the music before he began. Having done this very rapidly (for, as Mr. Barrington observes, he was a devourer of a score, and conceived at once the effect of the different parts), he said, that Bremner was in the right; for there were two or three passages which he could not play at sight, as they were so queer and awkward, but that he had no notion of not trying; and though he boggled, says our authority, at these parts of the lesson, he executed them clearly at the second practice.

The following is another proof of his extraordinary quickness and skill as a musician. It often happens, among the comic Italian operas, that there is a passage in the bass, which consists of a single note, to be perhaps repeated for two or three bars, at quick and equal intervals; and which cannot be effected on the harpsichord by one finger, as any

common musician would attempt to do, but requires a change of two. Mr. Barrington placed an opera song before the subject of our memoir, with such a passage; when, to the astonishment of the former, he made use of the change above-mentioned. On coming to the passage, he was asked from whom he had learned this method of fingering; to which he replied, "From no one; but that it was impossible to play the passage, with the proper effect, in any other manner."

In union with these precocious faculties, he displayed a generosity of disposition still more admirable. Being taken to a concert where young Crotch was expected to perform, that premature genius was not in the best of humours; and Master Wesley, to please him, submitted, amongst other things, to play upon a cracked violin. The company, however, having found out who he was, pressed him very much to play on the organ, which he constantly declined. As this was contrary to his usual readiness in obliging, Mr. Barrington asked him, afterwards, his reasons for refusal: when he told him, "he thought it would look like wishing to shine at little Crotch's expense." Another singular feature in the character of one so young and so courted and admired, was his undeviating observance of regularity in his hours. "Nothing," says his father, "could exceed his punctuality. No company, no persuasion, could keep him up beyond his time. He never could be prevailed on to hear any opera or concert by night. The moment the clock gave warning for eight, away ran Sam, in the midst of his most favourite music. Once, in the playhouse, he rose up, after the first part of *The Messiah*, with 'Come, mamma, let us go home, or I sha'n't be in bed by eight.' When some one talked of carrying him to the queen, and I asked him if he were willing to go? 'Yes, with all my heart,' he answered, 'but I won't stay beyond eight.'"

Among his early compositions, was a march for one of the regiments of foot guards; which he was taken to hear played, one day, on parade. After it was over, he was asked if he was satisfied with the performance. "By

no means," he replied; and, being introduced to the band, told them they had not done justice to his composition. At the idea of "his composition," the band, who thought he was jesting, smiled, between ridicule and contempt; but when they were informed that they had really been playing the composition of the little boy before them, and he proceeded to point out their deficiencies, they were mute with astonishment; and when he ordered the march to be played again, submitted with as much deference as they would have shewn to Handel.

When he was more advanced in life, Mr. Wesley composed a high mass for the chapel of the Pope Pius the Sixth; for which his holiness thanked the composer, in a Latin letter, written to his apostolic vicar, in London, in which he says, amongst other things, "*Gratum animum, quem ob acceptum munus in ipsum gerimus, paternis verbis nomine nostro explicabis,*" &c.

"His compositions," says the author of *Musical Biography*, (a contemporary work) "are in the highest degree masterly and grand; and his extempore performance of fugues on the organ is very astonishing. He produces from that solemn instrument all the grand and serious graces of which it is capable. His melodies, though struck out on the instant, are sweet and varied—never common-place; his harmony is appropriate, and follows them with all the exactness and discrimination of the most studious master; and his execution, which is very great, is always sacrificed to the superior charms of expression." He has published, amongst other works, some anthems, sonatas, and duets, for the piano-forte, and a series of voluntaries for the organ; all of which afford the most satisfactory evidence of his taste and genius. A full-length portrait of him, at the age of eight, was engraved in London. He is standing at a table, with a pen in his hand, and music before him, as if composing; and, at his foot lies a music book, with the title, *Ruth, an Oratorio*; by Samuel Wesley, aged Eight Years.

According to the author of *The Dictionary of Musicians*, though the event is mentioned by no other authority, Mr. Wesley died about 1815.

JOHN WALL CALCOTT.

JOHN WALL CALCOTT, the son of a builder, was born at Kensington, on the 20th of November, 1766. He was sent day-boarder to a neighbouring school, at the age of seven, where he remained till about twelve; and he was indebted to his own exertions for his subsequent acquirements. Whilst at school, he had opportunities afforded him of inspecting the church organ of his native place, during a period his father was employed in repairing that edifice; and the instrument took such hold of his imagination, that he employed himself, at home, in endeavouring to construct one. He also formed an acquaintance with the organist,—was a regular Sunday visitant at the organ-loft; and thus obtained his first notions of the science, of which he became so eminent a professor. He was at first intended for a surgeon; but received so severe a shock on witnessing a surgical operation, that he at once renounced the pursuit of surgery, and turned his serious attention to music. He practised, occasionally, on Kensington organ, attended the Chapel Royal, and Westminster Abbey; and, by that means, became known to the celebrated doctors of music, Cooke and Arnold, and the elder Sale. From the two former he derived much musical knowledge; but could hardly be said to have received any regular instruction, when, in 1783, he was appointed deputy-organist of St. George the Martyr, Queen Square; a situation he retained for two years.

In 1784, he sent in his first production to the Catch Club, entitled, *Oh! beauteous Fair!* which proved unsuccessful; but in the following year, his compositions obtained three out of the four medals annually given by the club. This success gained him immediate reputation, and an invitation from Dr. Hayes, the professor of music at Oxford; where Calcott took the degree of bachelor of music. In 1786, besides composing an ode for the Royal Humane Society, he produced his catch,

On a Summer's Morning; and Bow down thine Ear, a canon, which gained him two of the medals of the Catch Club; of which he was elected an honorary member in the following year. On this occasion, determined, as he himself said, observes his memorialist in *The Harmonicon*, "to prove, that if he was deficient in genius, at least he did not want industry," he sent in nearly one hundred compositions, as candidates for the prize. His canons, *Thou shalt shew me*, and *When Battyle seething*, gained him two medals; but the club was displeased with the quantity Calcott had composed; and made a resolution that, in future, no candidate should offer above twelve compositions. In 1789, he sent in the full number of compositions, and carried off all the medals of the year (an occurrence unparalleled in the history of the club); his successful pieces being: *Have you read Sir John Hawkins*, a catch; *Oh! that thou would'st hide me*, a canon; and two glees, *Go, idle Boys*, and *Oh, thou! where'er thy Bones*. In the interim, he took an active part, with Dr. Arnold and others, in the formation of the Glee Club; which held its first meeting, under the doctor's presidency, at the Newcastle coffee-house, on the 22nd of December, 1787. Up to this period, he had acquired but little skill as an orchestral composer; his reputation being expressly confined to that of one of the most popular glee writers of the day. The former class of composition, however, he seized the opportunity of studying under Haydn, upon his arrival in this country, in 1790; and it was whilst receiving lessons from him, that he composed the beautiful scena from Thomson's Hymn, beginning, "These, as they change;" which, though it has never been printed, is said to have been his greatest effort in orchestral writing; although his *Angel of Life*, from *The Pleasures of Hope*, of Campbell, was much more popular. From the year in which he gained the whole of

the prizes, (1789,) to that in which the club ceased to give any, (1793,) he obtained nine other medals; but having married, and become charged with the increasing expenses of a family, he was now obliged to give the greater part of his time to the more lucrative employment of teaching.

In 1800, he took his degree of musical doctor, at Oxford; and in 1804 and 1805, published his *Musical Grammar*. He had also made great progress in a *Musical Dictionary*; but could not find time enough to complete it. In 1806, he wrote his last orchestral piece, or scena, in commemoration of the death of Nelson, for his friend, Bartleman; which, though marked by some fine passages, bears the marks of having been hastily written. He was, about the same time, appointed to succeed Dr. Crotch, as lecturer on music, at the Royal Surrey Institution; and his great exertions and anxiety in this situation were such, that mental aberration soon followed. This calamity involved his family in distress; from which they were partially relieved by a benefit concert, at the King's Theatre. Though he again recovered his

intellects, he composed nothing worthy of his great powers; and had the misfortune to undergo a second deprivation of intellect, some time previous to his death, which took place on the 15th of May, 1821.

"If Dr. Calcott was entitled to our admiration as a musician," says his son-in-law, Mr. Horsley, (who published his best glees, canons, and catches, in two volumes, in 1824,) "he had the strongest claim to our reverence as a man. By nature, he was kind, gentle, and beneficent. He had no enemies—he could have none. Violent and malignant passions never found a place in his heart; but, whenever troubled by the folly or indiscretion of mankind, his sentiments on the occasion were always those of one whose philosophy is excited by Christianity."

As a composer, and particularly as a glee writer, Dr. Calcott ranks among the first in his profession. His works all bear marks of study and experience; and excite our wonder, how the author, who was almost constantly engaged in the task of instruction, could have brought them to such a state of perfection.

CHARLES HAGUE.

THIS celebrated musical professor and composer, was born in 1769, at Tadcaster, in Yorkshire, and from his infancy displayed a great fondness for the science of music. His brother, several years his senior, became his earliest preceptor, and began by teaching him the violin, upon which he had made some progress at the time of his removal with him to Cambridge, in 1779. Here he was articled to the celebrated violin player, Manini; and he, at the same time, studied thorough-bass and the principles of composition, under the elder Hallendaal. Whilst resident in the house of the former, Miss Manini was accustomed to employ him, as, it is said, Mrs. Salkeld did the great Lord Hardwicke, in many menial offices; and he occasionally accompanied the young lady to Cambridge market, to convey home her several purchases. One day, his brother

met him in great tribulation, with a poke at his back, in which he learned, with indignation, he was carrying a pig. "A pig!" exclaimed his brother; "I apprenticed you to learn music, not pig-driving." The tone in which this exclamation was uttered so alarmed our young musician, that, setting down his poke, the pig struggled out of it, and escaped; a loss, however, which was the last he had to fear, as he was sent upon no more similar errands.

Under the two able teachers above mentioned, he rapidly acquired celebrity, particularly by his exquisite performances on the violin, his favourite instrument through life. His youth, talents, and interesting manners and appearance, soon secured him many friends in the university, and it was by their advice that, on the death of Manini, in 1785, he removed to

London, where he became the pupil of the famous Salomon. Already an excellent performer, he could not fail to excel with such an example—and in a short time he was superior to most performers on the violin, for expression and delicacy, which he particularly exemplified in giving effect to the music of Haydn.

After having taken some lessons in vocal harmony under Dr. Cooke, Hague returned to Cambridge; and, in 1794, was admitted to the degree of bachelor of music. His exercise for the same was the anthem, afterwards published, beginning, "By the waters of Babylon;" taken from the One hundred and thirty-seventh Psalm. "In this production," says the author of *The Musical Dictionary*, "he has shewn he had completely overcome the mechanical difficulties of composition. The parts proceed without embarrassment, and the harmony is pure. Over the whole there is thrown a character of simplicity and learning. The opening trio is tender and pathetic, and in listening to the entire composition, we appear to be surveying scenes of desolation and of melancholy grandeur, such as the children of Israel deplored in their exile." This was his first great effort in composition, and gained him that high reputation with the university, which induced the senate to elect him, on the death of Dr. Randall, in 1799, to the chair of professor of music; his doctor's degree in which he shortly afterwards took. He now became the leader of all musical festivals at Cambridge, Norwich, and Bury St. Edmond's, and gained universal applause by the manner in which he conducted them, and his own admirable performances on the violin.

Following up, also, the reputation he had gained by his anthem, and several single songs of considerable merit, he set to music the collection of songs,

moral, sentimental, and instructive, published in 1807, by the Rev. James Plumptre, B.D.; and in 1811, he produced his admirable ode, performed in the Senate-house, at Cambridge, at the installation, as chancellor of the university, of his royal highness the Duke of Gloucester. This has been pronounced "the most elegant and the most sublime of Dr. Hague's productions;" and is, of its kind, scarcely inferior to any other extant, either in composition or expression. He had previously printed a set of glees, consisting of real parts; and he also published a masterly arrangement, as quintets, of twelve of Haydn's symphonies.

Dr. Hague died on the 18th of June, 1821, regretted by a large circle of friends, to whom he was endeared by many estimable qualities.

As a composer, Dr. Hague ranks among the most eminent of those who have principally confined themselves to concert music. His glees are remarkable for their purity and simplicity; and, contrasted with his other compositions, show that he knew how to preserve a sensible distinction between the secular and the ecclesiastical style. Few persons better understood the theory of music; which will readily be conceded, when it is stated, that he had made himself completely master of the works of Rameau, justly styled the Newton of music. As an instrumental performer he excelled most in his violin accompaniment to the piano-forte:—"In that," says Dr. Burney, "we are almost inclined to think he was unrivalled; so prompt was the intelligence with which he seized the meaning of the composer,—so fascinating the eloquence with which he developed his ideas." He was also complete master of the tenor and violoncello, and taught some of his daughters to play on the latter instrument with considerable effect.

WILLIAM HORSLEY.

WILLIAM HORSLEY was born in London, in the year 1774. Ill health and family misfortunes are said to have caused his early education to be greatly neglected, and he was sixteen before music was fixed on as his future calling. He was then articled for five years to Theodore Smith, an eminent piano-forte player, but deficient in theoretical knowledge, and occasionally so passionate, that his pupil, to escape from his violence, often lost the benefit of instruction. Smith, however, had several valuable musical acquaintances, including Jacob, Joseph, and Isaac Pring, from whose friendship Horsley obtained great advantages, and from them he first imbibed that love of vocal music which he ever after cherished.

An introduction to Dr. Calcott, in 1799, was the means of enabling him to make great improvement in glee writing; he was at this time employed as a teacher; but now every moment he could spare was devoted to composition. He had already written services, in five, six, seven, and eight parts; two anthems, in twelve real parts; and a sanctus for four choirs, besides employing himself much in the construction of canons; in the exercise of which difficult species of composition he found a considerable source of improvement. Shortly after his introduction to Dr. Calcott, Horsley suggested to him the formation of a society for the cultivation of English vocal music, and the *Concentores Sodales*, so named by Mr. Webbe, was, in consequence, instituted. This society was the means of introducing Horsley to several eminent professors, and, as each member was to preside in turn, and furnish music for the day, gave a new stimulus to his exertions.

He had been for some time organist of Ely Chapel, Holborn, but resigned that situation on being appointed assistant-organist to the Asylum. From this period he began to compose vocal music with instrumental accompani-

ments, and set, amongst other things, Smollett's Ode to Mirth, and the *Cantate Domino*; and on proceeding to the degree of bachelor of music, at Oxford, in 1800, he composed his anthem, *When Israel came out of Egypt*, as an exercise. When the Vocal Concerts were established, in the following year, he became one of the composers, and was the most copious and successful amongst the native contributors of music for that series of celebrated performances. In 1802, he succeeded Dr. Calcott as organist of the Asylum, the whole duty of which post he continued to perform till 1812, when he was allowed an assistant, upon being elected organist of Belgrave Chapel, Halkin Street, Grovesnor Place.

Mr. Horsley's principal published works are: three collections of glees, canons, and madrigals, for three, four, five, and six voices; six glees, for two trebles and a bass; and a collection of forty canons of various species, inscribed to his friend, Muzio Clementi, in language that manifests his high respect for that great writer. He also contributed to *The Vocal Harmony*, fifteen or sixteen glees, expressly composed by him for this splendid work. He has besides printed many other pieces, both glees, songs, and duets; together with many pieces of piano-forte music; and an explanation of the major and minor scales, accompanied with exercises, calculated to improve the mind. But these productions are said to bear no proportion to his manuscript pieces, which consist of services, odes, anthems, &c.; three symphonies, for a full orchestra, which were several times performed at the Vocal Concerts; several trios, for violin and violoncello; and a great collection of single pieces, in glees, canons, duets, songs, &c. His compositions are all of a very high character; and it is to be regretted that the business of instruction prevented him from giving more time to this department of his art.

WILLIAM CROTCH.

WILLIAM CROTCH was born at Norwich, on the 5th of July, 1775. He was the son of a carpenter, who understood, besides his business, something of organ building. Upon this instrument, the subject of our memoir, whilst not more than eighteen months old, would attempt to play, and before he was two years of age, had made such progress that he was considered a prodigy among his neighbours, and went by the name of the Infant Musician. His ear, too, at this early period, was so fine, that if any one played false, it threw him into a violent passion. When he first heard the organ at Norwich Cathedral, he was strongly agitated, and such was the irritability of his nerves, that it was some time before he could listen to it without pain and crying. According to one authority, he was at this time remarkable only for his musical faculties; but Dr. Burney, in his account of the Infant Musician, printed in *The Philosophical Transactions*, says that he discovered a genius for drawing, as well as music, and was in all respects a premature and intelligent child.

When only two years and four months old, he was able to transpose into the most extraneous and difficult keys, whatever he played; and at two years and a half, could distinguish any note struck in his hearing, when out of sight of the keys. "I examined his countenance," says Dr. Burney, "when he first heard the voice of Signor Pacchierotti, the principal singer of the opera, but did not find that he seemed sensible of the superior taste and refinement of that exquisite performer: however, he called out very soon after the air was began, 'he is singing in F.'"

He found no difficulty in playing an extempore bass to a treble, or a treble to a bass, and though not always correct according to the rules of counterpoint, seldom failed to produce an agreeable accompaniment. In the November of the year in which the doctor concludes his narrative (1778), a universal interest began to be excited concerning little

Crotch; in consequence of which his parents were induced to exhibit him. "I first heard little Crotch," say Daines Barrington, "on the 10th of December, 1778, when he was nearly three years and a half old, and find that I made the following memorandum on returning home:—Plays *God save the King*, and *Minuet de la Cour*, almost throughout with chords; reaches a sixth with his little fingers; cries 'No,' when I purposely introduced a wrong note; delights in chords and running notes for the bass; plays for ten minutes extempore passages, which have a tolerable connexion with each other; seldom looks at the harpsichord, and yet generally hits the right intervals, though often distant from each other. His organ rather of a hard touch; many of his passages hazarded and singular, some of which he executes by his knuckles, tumbling his hands over the keys."

After publicly displaying his talents in his native town, he removed to Cambridge, and, in 1779, to London, where he played before the king and royal family with great applause. He would also occasionally amuse the court with a display of that irritable and petulant humour which appears to have been a conspicuous feature in his juvenile character. Sometimes no entreaties could prevail upon him to play; and on one occasion, it is related, that hearing the king play *God save the King*, not in the most correct manner, he pushed his majesty aside, saying, "That is not right, you fool!" In 1786 and 1787, he went to reside at Cambridge, where he studied under professor Randall, and did the duty of that learned musician at the chapels of King's and Trinity Colleges, and at the university church, St. Mary's. He also composed an oratorio, called *The Captivity of Judah*; but he had not then formed his taste, nor was he a correct composer. In 1788, he removed from Cambridge to Oxford, under the patronage of the Rev. A. C. Schomberg, with the intention of studying and graduating for the

church; but the illness of his kind patron inducing him to alter his plans, he resumed his profession of the science of music, and, on the death of Mr. Norris, in 1790, he was appointed organist of Christchurch. He graduated bachelor of music in 1794; and during the lifetime of Dr. Hayes, the Oxford professor of music, he was intrusted with the conduct of the music-room concerts, and afterwards continued for several years to preside at them. On the decease of the doctor, in 1797, he was elected the university professor of music; and, in 1799, he took his doctor's degree in that faculty. In 1800, and the four following years, he read public lectures in the music school, at Oxford; and when the directors of the Surry Institution determined on establishing a musical lectureship, he was appointed to fill that chair. On the foundation of the Royal Academy of Music, in 1823, he was named principal; an appointment that gave universal satisfaction, and which, as well as his professorship in Oxford, he still retains.

Dr. Crotch's most celebrated performance is his oratorio of *Palentine*, one of the most original and successful that has been produced for the last fifty years. It is remarkable for its sacred character throughout, and the music is, in all respects, worthy of the fine poetry

of Bishop Heber, to which it has been wedded. His compositions for the piano-forte are of a very superior order, and he is said to play upon that instrument with as much taste and power as upon the organ. His glee of *Go, tuneful Bird*, and his motet, *Methinks I hear*, are of the very highest class in that school of writing. Among his other compositions may be mentioned his *Ode to Fancy*, in score; *To love thee, O my Emma*; *Nymph, with Thee*; *Sweet Sylvan Scenes*; *Hail! all the dear delights*; *Hail, Sympathy! Bones of Israel*, a duet; *Clear shines the Sky*, an air; two organ fugues; three organ concertos; ten anthems, sonatas, divertimentos, &c. for the piano-forte; *Rounds for ditto*, in score; *Palentine*, with the voice parts in score; *Funeral Anthem for the late Duke of York*, in score; *Elements of Musical Composition*; *Practical Thorough-bass*; *Questions in Harmony, with Answers*; and *Preludes and Instructions for the Piano-forte*. His adapted works are: *Handel's oratorios, chorusses, and overtures, &c.*; *Haydn's Sinfonias, Numbers seven, eight, and ten*; twelve of ditto, with accompaniments for piano-forte; several of *Mozart's compositions*; *Sinfonias of Romberg, Koze-luch*, and the *Pastorale, Beethoven, &c.*; and three volumes of *Specimens of Music*.

JOHN PARRY.

THIS prolific and popular composer was born at Denbigh, in North Wales, in 1776; and made his first musical essay, by constructing for himself a fife, of a piece of cane, upon which, without any instruction, he learned to play all the popular airs of the day. A dancing-master, who lived in the neighbourhood, taught him his notes, and gave him sufficient instruction on the clarionet to enable him to accompany the singers, at his parish church, in their psalm-tunes.

In 1793, upon the embodying of the Denbigh militia, he joined the band; and made such progress in the course of the next four years, that, in 1797,

he was appointed master. He quitted the regiment in 1807, at which time he could take a part on any wind instrument; besides being well acquainted with the harp, piano-forte, and violin. Those on which he chiefly excelled were the clarionet and flageolet. At a concert given by him at Rochester, he played on three flageolets at once, fixed on a stand; and repeated the same performance at Covent Garden, for the benefit of Mrs. T. Dibdin. In the year last-mentioned, he settled in London; and the double-flageolet being much in vogue at that time, he was extensively employed in teaching that instrument.

A letter, written by him to a friend, after he had been some years in the metropolis, gives an account of his labours in a manner at once indicative of his merits and his modesty. "When I came to London," he says, in a letter cited in *The Dictionary of Musicians*, "I had almost everything to learn; I accordingly applied myself seriously to study, with a view of turning my work out of hand without many glaring faults. I confined myself to vocal compositions, chiefly ballads, and easy pieces for the harp and piano-forte, also duets for flutes and other wind instruments; and never attempt now to soar above my sphere; well knowing that there are many musicians in the higher walks of the science much more able to produce erudite compositions than myself. I understand the nature of every instrument used in an orchestra; hence the rare instances of the necessity of a second rehearsal of any of my compositions. I score with uncommon facility, and, I trust, tolerably correct; I know the power of the various instruments, and I endeavour to ascertain the ability of the different performers, and write accordingly. I do my utmost to walk peaceably through life, in friendship with all my brethren, interfering with no one, and, I trust, bearing the ill-will of no man."

In 1809, he published some songs, and other pieces; and, in the same year, was invited to compose for Vauxhall Gardens; the musical department of which he superintended for several years. His next publication was a collection of Welsh melodies, for which the Cambrian Society presented him with a silver medal; and, many years after, appeared his two volumes of *Ancient British Airs*, with poetry by Mrs. Hemans, then resident at St. Asaph. Between 1813 and 1818, he composed several songs, for public occasions, and two musical farces, entitled, respectively, *Fair Cheating*, and *High Notions*; of both of which the words and music were by himself. In 1820, he con-

ducted the *Eisteddfodau*, or Congress of Welsh Bards, at Wrexham; and at a *gorsedd*, or meeting of Welsh bards, in 1821, a bardic degree was conferred upon him, under the denomination of *Bardd Alaw*, or professor of music and master of song. In the latter year, he produced, at the English Opera, his very successful piece, called, *Two Wives*, or *a Hint to Husbands*; which was played for twenty-five nights successively. In 1822, he conducted at the congress of the Welsh bards, held at Brecon; and the meetings of the Welsh bards, held in London, have been constantly under his direction, as registrar of music to the Royal Cambrian Institution. Besides the above dramatic efforts, he has furnished parts of several operas, and other pieces; adapted the whole of the music to the opera of *Ivanhoe*, as performed at Covent Garden Theatre; and has composed songs, duets, &c., for all the celebrated theatrical and public singers of his time. His compositions and arrangements are said to amount to more than three hundred, omitting his dramatic pieces, and include almost every species of music. His most favourite publications are: two volumes of Welsh melodies, with English words; two of Scotch; two volumes of catches and glees; two of minstrel songs, for the flute; one, entitled *Corydon*, and one, *Sapphonia*, for the violin. Amongst his most popular songs are: *The Peasant Boy*; *The Minstrel Boy*; *Ap Shenkin*; *Love's a Tyrant*; *Sweet Home*; *The Voice of her I love*; *Take a Bumper and try*; *Smile again, my bonnie Lassie*, &c. &c. He has also published several pieces of music for the harp; popular airs, lessons, and rondos for the piano-forte; music for single and double flageolet, the violin, and flute; many volumes of military music; books of instruction for several instruments; two sets of Welsh airs; and *The Æolian Harmonies*, consisting of selections from the works of the most eminent composers, arranged for wind instruments.

HENRY ROWLEY BISHOP.

THIS popular composer was born in London, about 1780; and, having displayed a taste for music, he was, in early life, placed under the care of the celebrated Francesco Bianchi. No printed accounts speak of his progress previous to 1806; in which year the ballet of Tamerlane and Bajazet, and of Narcisse et Les Graces, were produced, with his music, at the King's Theatre. In the same year, he composed the music for two ballets, at Drury Lane Theatre, both of which met with success. His first attempt at operatic composition appears to have been in June, 1808; when was performed his *Mysterious Bride*, a romantic drama, the music of which was partly original and partly select. His first entire composition was the opera of *The Circassian Bride*, performed, for the first time, on the 23rd of February, 1809, at Drury Lane, the night preceding the destruction of the theatre by fire. This event was most unfortunate for Bishop; as it not only cut short the run of his opera, which had been received with enthusiastic applause, but occasioned him the loss of the score of the opera itself. His next productions were: a ballet, called *Mora's Love*, for the King's Theatre; *The Vintagers*, a musical romance, performed successfully at the Haymarket; and, in 1810, his opera of *The Maniac*, at the Lyceum. He was shortly afterwards engaged as composer to Covent Garden Theatre; and, in 1811, gave a new proof of his abilities, in the music of a drama, founded on *The Lady of the Lake*, called *The Knight of Snowdon*. In January, 1812, was performed his opera of *The Virgin of the Sun*; in which his attempt to convey, by music, the idea of a storm and earthquake, excited particular admiration and applause. He next produced, in succession, *The Renegade*; *Haroun Alraschid*; *The Brazen Bust*; *Harry Le Roy*; *The Miller and his Men*; *For England, ho!* *The Farmer's Wife*; *The Wandering Boys*; *The Grand Alliance*; *The Forest of Bondy*; *John of*

Paris; *Brother and Sister*; *The Slave*; and several other pieces, adapted by him, such as *The Barber of Seville*, *The Marriage of Figaro*, &c.

In 1819, he became a joint partner with Mr. Harris, in the exhibition of oratorios; but a separation of interests occurring in the following year, these performances were carried on at his own risk, and entirely under his own control. Arrangements had been made, which invested him with the power of continuing them for the following seven years; but anticipating, probably, that they would not add much either to his fame or profit, he took advantage of a clause in the agreement, and relinquished them at the end of the first season. In the autumn of 1820, he visited Dublin, the freedom of which city was presented to him, in acknowledgment of his musical genius. In 1825, at which time he had considerably added to his fame by the music of several popular pieces, he transferred his services to Drury Lane. Here he produced, in 1826, his celebrated opera of *Aladdin*, as a counter-attraction to Weber's opera of *Oberon*, at Covent Garden; to which, however, the former was, undoubtedly, inferior. In the same year, he was appointed to direct the musical performances at Vauxhall Gardens.

His most popular productions, besides those already mentioned, are: the music of *Henri Quatre*, *Maid Marian*, *Law of Java*, *Don John*, *Clari*, *Cortez*, *My Native Land*, *The Two Gentlemen of Verona*, *Twelfth Night*, *Comedy of Errors*, &c. &c. "On the institution of the Philharmonic Society," says the author of *The Dictionary of Musicians*, "Bishop was appointed one of its directors; he has also held the same office several times since. He, further, belongs to the Royal Academy of Music, as a professor of harmony. Bishop," it is added, "has been concerned in the production of more than seventy theatrical pieces; of this number, more than half are his own unas-

sisted compositions. He has also supplied the music of three tragedies, the *Apostate*, *Retribution*, and *Mirandola*; and a *Triumphant Ode*, performed at the oratorios: he has published a multiplicity of single songs, duets, glees, &c. of great merit. He arranged the first volume of *The Melodies* of various Nations; three volumes of *The National Melodies* are also finished, with his symphonies and accompaniments; and he has finally stipulated with Mr. Power," concludes this writer, in 1824, "to superintend his future publications of Irish and other classical airs." Bishop composed the music to *Englishmen in India*, produced in January, 1827, at Drury Lane, containing some masterly pieces; and he shortly after adapted, for the same theatre, Rossini's music of *Il Turco in Italia*, to a piece entitled, *The Turkish Lovers*. In October, 1829,

was produced his second overture to a new drama, at Covent Garden, called *Shakspeare's Early Days*; and, for the same theatre, he arranged the music of Boieldieu's French opera of *Les Deux Nuits*, to an English version of it, under the title of *The Night before the Wedding*, and *The Wedding Night*, to which he added some of his own music; the whole comprising some ingenious chorusses and concerted pieces, that were well received. In 1830, he selected and adapted, with great ability, the music of the splendid opera of Rossini's *Guillaume Tell*, to an English opera, of the name of *Hofer*, the *Tell of the Tyrol*; which was produced, with the greatest success, at Drury Lane Theatre, on the 2nd of May, of the above year.

To enumerate the minor productions of a composer so popular as Bishop, would be a work of supererogation.

WILLIAM HAWES.

THIS talented composer was born in London, in 1785, and having displayed an early taste for music, became a chorister in the Chapel Royal, under the celebrated Dr. Edmund Ayrton, under whose tuition he remained till 1801. In the following year he commenced his professional career as a teacher of singing, and about the same time took a situation in the orchestra of Covent Garden Theatre, as a performer on the violin. He also attended the ancient, vocal, and other concerts, where he frequently took parts in glees, &c.

In 1803, he was appointed deputy vicar-choral of Westminster Abbey; in 1805, he received the nomination of a gentleman ordinary of the Chapel Royal; and in 1806, he became an honorary member of the Nobleman's Catch Club. In 1807, he was elected a member of the Royal Society of Musicians; and, in 1808, an honorary member of the Somerset House Lodge, and of the societies called the Madrigal and Concertores. He was also one of the original members of the Philharmonic, which had its commencement in 1813; and of the professional concert, which

was founded soon after; but, on the breaking up of the latter, he, in consequence of the party spirit which paralyzed the profession at that period, quitted the Philharmonic. In 1814, he was appointed almoner, master of the boys, and lay-vicar of St. Paul's; and in 1817, he was named master of the children of the Chapel Royal, and lutenist to the king. In the same year he was fully appointed vicar-choral of Westminster Abbey, but resigned the situation in 1820, "considering himself treated with undue severity," it is said, "in being refused privileges which others had before, and have since, enjoyed." He was the first promoter of the Royal Harmonic Institution, under the design of giving composers the means of publishing their own works, and consequently, of enjoying the profits of the sale of them. It was for this purpose that the old Argyle rooms were subsequently rebuilt, and a magnificent establishment opened for the exclusive sale of music and instruments upon the liberal plan proposed. The premises were destroyed by fire some few years since, but have been reconstructed on a still larger scale.

Mr. Hawes had previously acquired a deservedly high celebrity as the composer and harmonizer of various songs, duets, &c. On the production of *Montrose, or the Children of the Mist*, at Covent Garden, in February, 1822, Miss Stephens sang two songs arranged by Mr. Hawes, *Charlie is my Darling*, and *We're a' Noddin*. The latter acquired great popularity, and being pirated and published in one of the magazines, by Mr. Taylor, jun., Mr. Hawes applied to the lord-chancellor for an injunction; but after having, in support of his copyright, expended £120, and Mr. Taylor, in his defence, £70, the lord-chancellor (Eldon,) finally declared that he knew nothing of music, and left each party to pay his own costs!!

Mr. Hawes has, for several years, been composer to Mr. Arnold's establishment,—the English Opera. His three-voiced glees comprise: *Allen a Dale*; *Gallant and Gaily*; *John Anderson, my Jo*; and *O, Bothwell Bank*. Amongst his glees for four voices are: *Bring me Flowers, bring me Wine!* *Boy, who the rosy bowl doth pass?* *We Fairy Folks*; *Henry cull'd the Flow'et's bloom*;

Lovely Phillis; *O, saw ye my Father?* *Sweet modest Flow'et*; *Since, then, I'm doomed*; and *The Shepherd's Daughter, Sally*. His most popular songs are: *Barbara Allan*; *Charlie is my Darling*; *Comin' through the Rye*; *Father William*; *Friendship*; *He's dear, dear to me*; *John Anderson, my Jo*; *I think on thee*; *Logie o' Buchan*; *Auld Lang Syne*; *My Harp alone*; *My Ellen, alas!* *is no more*; *O, 'tis Love*; *O, that I could recal the Day!* *O, saw ye my Father?* *O, Bothwell Bank*; *O, for ane-an'-twenty, Tam*; *O, Kenmure's gane awa'*; *Sleep, Baby mine*; *The Land o' the Leal*; *The green Spot that blooms o'er the desert of Life*; *Tak' your auld Cloak about ye*; *The Beacon*; *To the Moor*; *Here grows a bonny Briar*; *Wert thou like me*; *We're a' Noddin*; and *He's far, far frae me*.

He has also edited and published Morley's collection of madrigals, under the title of *The Triumph of Oriana*. His success in arranging music for the English opera is well known, and not the least distinguished of his labours for that theatre was the share he had in the original production of *Der Freyschütz*, in this country.

ISAAC NATHAN.

ISAAC NATHAN was born at Canterbury, in the year 1792, and educated for the Hebrew church, under the care of Mr. Lyon, the Hebrew teacher to the University of Cambridge. He had made considerable progress in that language, as also in the German and Chaldean, when his growing fondness for music caused his parents to change their views with respect to his future destination. Having learnt the violin by way of relaxation, he not only became a tolerable player upon that instrument, but made an attempt, in his own way, to become a composer. "All his pocket money," says his biographer, "was laid out in the purchase of music paper, on which he felt anxious to try his talent at composition. Ignorant of the theory, his effusions of fancy were unintelligible to all but himself; and it was not a little singular

to see him playing from a groupe of notes without any guide as to tune, &c. but such as his own ingenuity had furnished him with." He was now apprenticed to Dominico Corri, and, in eight months afterwards, composed his first song, called *Infant Love*, which was followed by *O, come, Maria*, *The Illiterate Boy*, and *The Sorrows of Absence*. Mr. Corri's embarrassments frequently caused his pupil to go without a lesson, but the latter's indefatigable study at home fully compensated for this disadvantage. He used to rise at four in the morning, to sit down to an old harpsichord in an attic of his father's house, and sometimes would pass the whole day before it, without rising even for his meals.

Disdaining to exercise his powers on words unworthy the name of poetry, Mr. Nathan selected from Lord Byron's

Bride of Abydos, such pieces as he thought most adapted to music, for his first mature effort in composition. Among them we may mention: This Rose, to calm my Brother's cares; Think not thou art what thou appearest; Ah! were I severed from thy side; and Bound where thou wilt, my Barb. He subsequently set to music several other pieces of the same author, particularly his Hebrew melodies; many of which Mr. Nathan is said to have composed with the noble bard at his elbow. He fully entered into the spirit of the words; and whilst setting to music those lines relating to the raising of Samuel, by the witch of Endor, he so startled a friend present as to make him exclaim, "I really think it better to depart, Nathan; for you look so wild that I should soon imagine you Samuel himself."

Mr. Nathan's popularity as a composer was not sufficient to preserve him from pecuniary embarrassments; in consequence of which, he, for a short time, absented himself from London. On his return, he was urged by some of his creditors to try his success as a singer, and he accordingly made his *débüt* at Covent Garden, as Henry Bertram, in Guy Mannering. As he had himself anticipated, he failed; the circumstances relating to his appearance are thus stated in a private letter, quoted by his biographer. "Of all risings and fallings in life," says Nathan, "the falling of the pocket is most annoying, owing to some little accompaniments, in the form of angry creditors, who set a man thinking. Of two evils, according to custom, I chose the least; not considering durance vile, under the best auspices, as a bed of roses, more particularly when upwards of two hundred miles from those whose tender age and necessities required my exertions; and as desperate cases require desperate remedies, I deemed it prudent to purchase my liberty, by convincing those who had claims on my personal property, that I really did not possess a Stentorian power of lungs sufficient to fill Covent Garden Theatre. As a proof that

vanity had no hand in the business, I sent Mr. Harris a critique from Canterbury (where I had tried the character proposed for me), not the most flattering to my feeble voice. For the Adonis-like state of my appearance, I cannot, in honest truth, say much; but I query, with a plaster on his breast, and an unhealed blister on his back, whether even the Apollo Belvidere (to whom I beg it to be understood I bear not the slightest resemblance) would have looked so attractive as in a whole skin. Dressed and patched for the occasion by my much esteemed medical friend, Mr. Hare, of Argyle Street, I dared my fate, and while I strutted my hour on the stage,—pardon me for most profanely altering the text of Shakspeare—'the curs snarled at me as I walked along.' Let me disclaim any allusion to those whose condemnation proceeded from an honest expression of opinion; ignorant as they were of the disadvantages under which I laboured, I could but anticipate their sentence: I allude only to such, who, to serve party or private purposes, came with a premeditated design to crush me."

As a composer, Mr. Nathan has considerably added to his fame, since the publication of the pieces before-mentioned, by his music to the play of Sweethearts and Wives. The song, Why are you wandering here, fair maid? is excelled in popularity by no other of the present day, and is alone sufficient to establish and perpetuate his reputation. No composer understood better the union of poetry with music; and, in his hands, each is aided, in expression, by the other. In his orchestral arrangements, he is said to be equally happy, and his accompaniments possess a richness of harmony that reach beyond the ear. Mr. Nathan is also eminent as a singing master, and has lately published a very valuable and profound work, in connexion with this branch of his profession, entitled An Essay on the History and Theory of Music, and on the Qualities, Capabilities, and Management of the Human Voice.

VOCAL PERFORMERS.

ANASTASIA ROBINSON, COUNTESS OF PETERBOROUGH.

ANASTASIA ROBINSON was born about the year 1690. She was descended from a good family in Leicestershire, and was the daughter of a portrait-painter, who had acquired considerable taste in music, during his residence in Italy, whither he had gone for professional improvement. Finding his daughter had a good ear, and a promising voice, he placed her under the care of Dr. Croft, intending that she should be instructed in music as an accomplishment; but, subsequently, being deprived of sight, by a disorder in his eyes, he was obliged to look to his daughter's vocal talents as a means of subsistence for himself and his family. Anastasia, in consequence, took lessons from an eminent singing-master, named Sandoni, and also from the opera-singer, called the baroness; whilst her father taught her the Italian language, in which she was soon able to converse, and read the best poets, with facility. She made her first appearance in public at the concerts in York Buildings; where she accompanied herself on the harpsichord, and met with very great applause. Her pleasing style of singing, and interesting manners, gained her numerous friends and admirers, among whom were several ladies of high rank, under whose patronage her father took a house in Golden Square; where he gave weekly concerts and assemblies, in the manner of conversazioni, which were frequented by persons of the first distinction.

Her taste being now matured, and her style of singing such as to render her a valuable acquisition to the stage, she was engaged to appear at the Italian

Opera; where she made her *début* on the 27th of January, 1714, in the opera of *Creso*. She continued to perform the principal character in opera from this period till 1724, when she retired from the stage, in consequence, as it afterwards appeared, of her marriage with the Earl of Peterborough. This nobleman had long been her admirer, but his pride had hitherto prevented him from offering himself as her husband; and he was convinced that he could attach her to him by no dishonourable connexion. An officer, who is described as General H—, had before made unworthy proposals to her, which had been rejected with merited contempt. Lord Peterborough, without making any direct proposal, had expressed an interest in her welfare, which she could not misunderstand; but although she sincerely esteemed him, she felt that, until he was more explicit, it would be improper for her to regard him in the character of a lover. She perceived the struggle between his affection and pride; but, mindful also of her own honour and dignity, as well as what was due to her father, she continued to sing in public, notwithstanding the remonstrances of the earl, and her own secret repugnance to the stage. At length, as it is usually said, her performance in the part of *Griselda*, or *Patient Grisel*, completed her conquest over the earl; who offered her his hand in marriage, upon condition that she would keep their union a secret until it should be convenient for him to make it known.

She did not, in the early part of her marriage, reside under the same roof

with the earl; but, after the death of her father, lodged with her mother, at Fulham, in the neighbourhood of the earl's villa, at Parson's Green. Her husband, however, being about to undergo a dangerous surgical operation, sent for her to attend him, at Mount Bevis, near Southampton; but she would only go, on condition that she might be permitted to wear her wedding ring, to which he at length consented. But "his haughty spirit," says Mrs. Robinson's biographer, "was still reluctant to the making a declaration, that would have done justice to so worthy a character as the person to whom he was now united; and, indeed, his uncontrollable temper, and high opinion of his own actions, made him a very awful husband,—ill suited to Lady Peterborough's good sense, amiable temper, and delicate sentiments. She was a Roman catholic; but never gave offence to those of a contrary opinion, though very strict in what she thought her duty. Her excellent principles, and fortitude of mind, supported her through many severe trials in her conjugal state. At last, Lord Peterborough prevailed on himself to do her justice, instigated, it is supposed, by his bad state of health, which obliged him to seek another climate; and she absolutely refused to go with him, unless

he declared his marriage. He appointed a day for all his nearest relations to meet him at the apartment over the gateway of St. James's Palace, belonging to Mr. Pointz, who was married to Lord Peterborough's niece. When they were all assembled, he began a most eloquent oration, enumerating all the virtues and perfections of Mrs. Anastasia Robinson, and the rectitude of her conduct during his long acquaintance with her; for which he acknowledged his great obligations and sincere attachment, declaring he was determined to do her that justice which he ought to have done long ago, by presenting her to all his family as his wife. He spoke this harangue with so much energy, and, in some parts, so pathetically, that Lady Peterborough, not being apprised of his intentions, was so affected, that she fainted away in the midst of the company."

The earl did not long survive this public acknowledgment of her rights; his wife died about fifteen years after, in 1760, beloved and respected by all who knew her. After Lord Peterborough's death, she found, among his papers, his memoirs, written by himself; but they contained so many confessions reflecting upon his character, that, to the great disappointment of the curious, she burnt the whole of the manuscript.

ANN CATLEY.

THIS celebrated vocal performer was born in the year 1745, of parents in very humble circumstances. Her father, it is said, was a coachman, and afterwards kept a public-house, near Norwood, in Surrey. His daughter having shown an early taste for music, was, at the age of fifteen, apprenticed to Mr. Bates, the composer, and in the summer of 1762, made her first appearance in public at Vauxhall Gardens. On the 8th of October, in the same year, she made her *débüt* at Covent Garden Theatre, in the character of the Pastoral Nymph, in *Comus*. At this period she is said to have been remarkable for little more than the beauty of her person, and a diffidence on the stage, which

she soon got rid of. In 1763, public attention was drawn more generally towards her, by an application, on the part of her father, to the Court of King's Bench, for an information against her master, Bates, Sir Francis Delaval, and one Fraine, an attorney, charging them with a conspiracy; the first, for assigning over his daughter to Sir Francis Delaval, for the purpose of prostitution; and the last, for drawing the deeds on the occasion. The facts, as disclosed by affidavits, were, that Sir Francis, having taken the opportunity of his visits to the house of Mr. Bates to secure the young lady's affections, had also obtained the promise of her person, which was to be surrendered on the

payment of £200 to Mr. Bates, who was also to be guaranteed the benefit of all engagements which he had made for her at the time. An information was granted by the court; but as no other proceedings were taken, the matter was, probably, compromised between the parties.

In the season of the same year, Miss Catley sung at Mary-le-bone Gardens, and at the expiration of it, went to Ireland, where she continued to sing with great applause until 1770, in which year she returned to Covent Garden. Her performances on the stage were received with rapturous admiration; but, at the oratorios, she displayed a levity of manner which, in contrast with the more chastened deportment of Mrs. Sheridan, did not raise her in public estimation. On the stage, however, she was undoubtedly the most popular vocal actress of her day; and, in the staccato style of singing, was without a rival. Her beauty and vivacity, combined with her talents, enabled her to take great liberties with the audience, and effectually to appease them, upon any violent manifestations of disapprobation: when she was encored, she would frequently turn round and curtsy with her back to the audience; and, on one occasion, an orange being thrown at her from the gallery, she took it up, and advancing to the lights, exclaimed, "This is not a civil (Seville) orange!" The same anecdote has been told of Quin, and of Mrs. Clive.

Miss Catley's last appearance in public was in 1784. She died at the house of General Lascelles, near Brentford, on the 14th of October, 1789. She is said to have been married to the general; and as our authority speaks of her as "the good mother, the chaste wife, and accomplished woman," probably, had some children by him. A

critic of the day, after having denominated her the favourite of Thalia, the favourite of the town, and the favourite of fortune, thus commemorates her attractions:—"Her theatric representations will be remembered as long as the fame exists of the poets who portrayed them. The discussion of her professional merit should be the subject of a volume; we shall therefore only add, that her voice and manner were, perhaps, never equalled in the same style. The heart of conviviality still vibrates with song and joy at the recollection of Push about the Jorum. Her person all but equalled her accomplishments. A few years back, she was the centre of attraction; the pursuit of men in every rank and station in society. Beauty is a captivating syren; and to resist her enchantments, man must possess something more, or something less, than the usual portion of humanity. The allurements a theatric life holds out to lovely women, admits the same observation, and justifies the application with tenfold force. All that can be said is, 'Alas! poor human nature!' She possessed many virtues; and the greatest of all—humanity. Her generous hand often lightened the heavy heart. Feelingly alive by nature to every impression of sensibility, this amiable virtue accompanied her elevation to rank and riches; and joined others that adorn the first stations in society, and which alone make them respectable. Prudery certainly formed no part of her character: but where is the prude that ever owned half her merit? Her openness, goodness, knowledge, and generosity, added to her personal accomplishments, rendered her an acquisition of which the worthiest might be proud. The morality of players, like that of princes, is exempt from the precision of vulgar rules."

SAMUEL HARRISON.

THIS sweet and tasteful singer was born at Belper, near Duffield, in Derbyshire, on the 8th of September, 1760. He received his musical educa-

tion almost wholly from Mr. Burton, a chorus singer in the oratorios performed at Drury Lane, under the direction of the celebrated performers, Messrs.

Stanley and Linley. At the first establishment of the Ancient Concerts, by the celebrated *dilettante* musician, Mr. Bates, in 1776, Master Harrison, then sixteen, was one of the solo soprano singers; and it is remarkable, that his voice continued unbroken till the age of eighteen, when it at once failed him during his performance of a single song at a provincial festival. From that time till 1784, scarcely any memorials have been preserved of him; which is the more to be regretted, since it would be of high interest and great value, both to the musical student and amateur singer, to learn the course, both of practice and study, by which he succeeded in forming, out of materials as slender as Nature ever bestowed upon a singer, a voice so sweet, a tone so even, a shake so liquid and brilliant, and a style so pure and finished.

It was in the above year (1784), that, by the command of the late king, George the Third, who had been pleased with his performances at the queen's musical parties, at Buckingham House, he was engaged to open *The Messiah*, at that stupendous undertaking, the Commemoration of Handel; and no one, it is said, ever sang with such pathos, such truth of feeling, as he did. "His," observes a writer in *The Harmonicon*, "were the very tones to speak comfort to the people and peace to Jerusalem; to announce the end of warfare, and the pardon of iniquities; but the voice that should cry aloud in the wilderness was wanting, and the effort at force of expression, which the words compelled him to make, contrasted painfully, almost ludicrously, with his total want of physical power."

In the year 1785, he appeared as the principal tenor singer at the Ancient Concerts, a post he retained till 1789, when he retired, and was, in the following year (1790), succeeded by Kelly. Soon afterwards, he married a Miss Centelo, a young lady of great personal beauty, and a singer of no ordinary abilities. In the following year, in conjunction with the father of the present able conductor of the Ancient Concerts, Mr. Knyvett, he circulated proposals for a series of vocal concerts, to be held at Willis's rooms, which met with such decided success, that a second

series was given during the same season. The principal solo singers, were Harrison and his wife; and the able manner in which these concerts were conducted, caused them to become of such high consideration, that they form no mean portion of the history of the progress of our national music, during the latter part of the eighteenth and commencement of the nineteenth century. For, though dropped for a time, at the close of 1794, they revived on a more enlarged scale in 1801, and continued to enjoy the public favour and patronage till 1822; when the increasing taste of the public for foreign and instrumental music caused them to be finally relinquished.

Harrison, together with his wife, retired from public in 1802, the last song he sang being *Gentle Airs*. He died of sudden internal inflammation, after many hours of excruciating agony, on the 25th of June, 1812, in the fifty-second year of his age.

Harrison's voice is described in *The Harmonicon*, for 1830, as having been "a true tenor, extending to nearly two octaves; and his forte, in the strictest sense of the word, was that of the cantabile. In tone, it was at once the weakest and the most pure and equal that has, perhaps, ever been heard in England—its very existence was a proof of how far determination and perseverance can triumph over natural deficiencies. It seemed as though, firmly bent on being a singer, he had made his own vocal organ; and tasked himself to stand forth a living contradiction to the Italian proverb, that, out of one hundred qualifications necessary to the accomplishment of a great singer, a fine voice forms ninety-nine. Voice (we speak of his natural organ) he had really little; it was the high polish, and minute and exquisite finish of his style, that made the charm."

As we have said, in our memoir of Braham, Harrison is not to be compared with that singer in power and energy, but in such songs as the compass of his voice could reach, he was accounted not only the most finished singer of his age or country, but of all Europe. In *Total Eclipse*, he is said to have pictured to the very life, the hopeless, spirit-broken lamentation of what was once a warrior, now a slave,

over the deepest, the most unmitigable calamity with which he could be visited. The other songs in which he chiefly excelled, were Dr. Pepusch's Cantata of Alexis, Handel's Lord, Remember David; Pleasure my former

ways resigning; Dr. Boyce's Softly Rise; Zingarelli's Ombra Adorata; Webbe's A Rose from her Bosom had strayed; and in latter days, Attwood's Soldier's Dream; and Horsley's Gentle Lyre.

CHARLES DIGNUM.

THIS celebrated vocalist and actor was the son of a respectable tradesman at Rotherhithe, where he was born, about the year 1765. Subsequently to this period, his father carried on business, as a master tailor, in Wild Street, Lincoln's Inn Fields, and young Dignum is also said to have been taught to handle the shears. Being of the Roman catholic persuasion, he was engaged, while a boy, to sing at the Sardinian ambassador's chapel, where he was generally admired for the melody and power of his voice; qualities which induced the celebrated organist and composer, Mr. Webbe, sen., to give him gratuitous instruction. At this time, Dignum entertained no idea of making music his profession, having a wish to dedicate himself to the Roman catholic ministry; to which end he importuned his father to send him to the catholic college of Douay to complete his education, and fit him for taking priest's orders. The plan, however, was abandoned, and he was then placed on trial with a carver and gilder, named Egglesoe, at the head of that branch of Messrs. Seddon's establishment.

Though by no means agreeing with his taste, he remained in this situation for nine months, and was on the point of being apprenticed, when the matter was put an end to in consequence of a dispute between Egglesoe and Dignum's father; and, whilst yet undetermined as to what calling he should adopt, accident brought him acquainted with the celebrated Mr. Linley, who soon discovered his capabilities, and gave him the most flattering hopes of succeeding as a dramatic vocalist. This determined the subject of our memoir to article himself to Linley for seven years; during the two first of which, the master bestowed upon his pupil the

most indefatigable attention, and, with a laudable prudence, would not permit him to sing in public till his judgment was sufficiently correct, and his taste and style somewhat fixed. Under such management, he made his *début* at Drury Lane Theatre, in 1784, as young Meadows, in the opera of Love in a Village; and, though his figure was against him, his clear and full-toned voice, and judicious manner of managing it, caused him to be received with the warmest applause. He was equally well received in Cymon; and, on the removal of the elder Bannister, he succeeded to his line of characters. Dignum's fine tenor voice admirably suited such parts as Hawthorn, Giles, &c., and he is said to have excelled in them every actor since the days of Beard.

In 1806, he sustained a part in Corri's opera, The Travellers, or Music's Fascination; and, after the conflagration of Drury Lane, he sang, at the Haymarket, The Death of Sir John Moore, with very great applause. It was, however, at Vauxhall, rather than at the theatre, that he acquired his chief popularity; he was for many years the principal vocalist there, and drew crowds to hear him. He retired from the stage in easy circumstances, for many years preceding his death, which took place in London, on the 29th of March, 1827.

Dignum composed several pleasing ballads, and also published, by subscription, a collection of popular vocal music. He was greatly esteemed for his private worth and amiable disposition, and was remarkable among his professional brethren for good-nature and simplicity. He died, according to Parke, worth £30,000; a fact which the same authority mentions, after his relation of the following anecdote:—He was at a din-

ner party, one day, in passion week, where the subject of our memoir and his daughter were also present. The latter, who, as well as her father, was a catholic, ate scarcely anything, whilst Dignum was eating with as much appetite as if he had just returned from a fox-chase. "How comes it," said Parke, "that you enjoy the good things of this table, while your daughter is not permitted to taste of them?" "Oh!" said he, smiling, "I have got a dispensation!" "Why," added Parke, "did you not procure for your daughter a similar indulgence?" "Oh! my dear

boy," replied he, "that would never have done; for it would have cost me half-a-crown!"

Dignum had a great habit of playing with his fingers on a table, in imitation of a piano-forte, and was much delighted if any one recognised the tune he was indicating. His friend, Major Topham, being with him, one day, whilst he was thus engaged, he said to him, "Come, Topham, tell me what I am playing." "Oh, yes, Dignum," said the colonel, "any one may tell in a moment what you are playing—you are playing the fool."

ANNA MARIA CROUCH.

THIS famous vocalist was the daughter of an attorney, named Phillips, and was born in Gray's Inn Lane, on the 20th of April, 1763. Her fine-toned voice attracted early notice, and induced her father to put her under the instruction of Mr. Wafer, with a view of being educated for the concert-room. She improved rapidly; and, when only ten years old, is said to have executed *The Soldier tired*, vocally and instrumentally, with precision and effect. In 1779, she was articted to Mr. Linley, then patentee of Drury Lane Theatre, for six seasons, at a rising salary of from £6 to £12 per week; and, in 1780, she made her *débüt* at that theatre, in the character of Mandane, and was received with distinguished applause. Her next character was Clarissa, in *Lionel and Clarissa*; in which she not only displayed her vocal abilities to advantage, but also shewed great dramatic powers.

In 1783, she went to Ireland, where her beauty and talents excited a great sensation. A theatrical critic in *Freeman's Dublin Journal*, in speaking of her performance, advises his readers to guard well their hearts; as so sweet a countenance, elegant person, and ravishing voice, were scarcely found, in a century, to unite so powerfully in one young lady. She met, at Dublin, with John Kemble, who is said to have fallen violently in love with her; and their union was more than once announced

in the public journals. She was playing, one night, at Limerick, the part of Rosetta, in *Love in a Village*, when some drunken officers came behind the scenes, and avowed their intention of conducting her home. John Kemble, however, having been deputed, by her sick father, to escort her, drew his sword, and declared he would do so at the hazard of his life; and, soon after, coming out, with Miss Phillips on his arm, who had locked herself in her room, in fright, he would have been killed, it is said, had not an old woman arrested the arm of an officer, who aimed a blow at his head from behind.

In 1784, Miss Phillips was again in Dublin, and found herself not less an object of admiration. One gentleman threatened to shoot her, if she would not receive his addresses; and he was, in consequence, removed from the theatre; but no weapons were found upon him. Soon after, she eloped with the son of a nobleman, but was brought back by her parents, after a few days, and carried back to London, where she reappeared as Emily, in *The Double Disguise*.

In 1785, she married, at Twickenham Church, Mr. Crouch, then a lieutenant in the navy; but she still continued to sing, under her maiden name, until it became visible that she was pregnant. An accidental fall brought on a premature labour, and she lost her child, after ten days; an event

which is said to have most deeply afflicted her. She returned to the stage in 1786; but, though well received, lost much of her popularity, after the appearance of Mrs. Billington, in that year.

In 1787, she sang at the oratorios of Drury Lane; and Kelly says, that, arriving in London, for the first time in his life, on the 18th of March, of the above year, he went to Drury Lane the same evening, with his friend and fellow-traveller, Stephen Storace, to see the opera of Richard Cœur de Lion, in which Mrs. Crouch was to play Janette. "I was struck with admiration," he says, in his *Reminiscences*, "of her wonderful beauty, and delighted to hear that she was to be my prima donna in the opera (of Lionel and Clarissa), in which I was to perform, for the first time, on the London boards. She seemed to me to aggregate in herself, like the Venus of Apelles, all that was exquisite and charming." She accordingly acted with him in the latter opera, at Drury Lane, on the following 20th of April, where he made his *début* to a London audience. An intimacy now commenced between Kelly and Mrs. Crouch; which was increased, by Mr. Crouch's proposing, that the former should take up his residence with himself and his wife. They then became inseparable, travelling and singing together; and neither accepting an engagement without the other. In the above year, they both performed at Dublin, York, Leeds, and other provincial theatres, and returned to London in September. Mrs. Crouch re-appeared, at Drury Lane, in the part of Selima, in Mr. Linley's revived musical piece of Azor and Selima, in which Kelly tells us, she was inimitable; looked and acted the character to admiration; and sang the favourite rondo of No Flower that blows is like the Rose, in a manner to secure a nightly encore.

At the end of January, 1788, she met with an accident, by the overturning of a hackney-coach, which prevented her appearance for some time; and left a slight scar upon her face, which always remained. It was reported, that Mr. Crouch had thrown things at her, which had cut her face; but the rumour had no foundation; the scars were entirely

owing to the glass of the coach window, of which several pieces had penetrated her cheek. In the summer of the above year, she made a tour, with Kelly, to Liverpool, Manchester, Chester, and Birmingham, where their reception was most flattering; and they reaped a plentiful harvest. They returned to Drury Lane, when Mrs. Crouch resumed her career, as Miranda, in *The Tempest*; and afterwards played Lady Elinor, in *The Haunted Tower*. After making another provincial tour together, Mr. and Mrs. Crouch, and Kelly, went to Margate, where her father then lived, and took great pains to forward a subscription for the benefit of a poor girl who had, by an accident, been deprived of the use of her limbs. A petition was put forth; "Mrs. Crouch and I were present," says Kelly; "and when it came to our turn to bestow our mite, I said to Mrs. Crouch, that I thought our best donation would be to play a night at the theatre for the girl's benefit. Mrs. Crouch cheerfully acquiesced, *The Beggar's Opera* was selected; and, the next day, the performance was announced, every place in the house was taken." The receipts of the house, and many liberal presents, were invested in an annuity; which produced the poor girl a comfortable maintenance for the rest of her life.

In 1790, Mrs. Crouch, with her husband and *inamorato* (for in that character Mr. Kelly had long been considered), visited Paris; where the subject of our memoir incurred some danger, by going to the grand opera with a white rose in her hair.

In 1791, Mr. and Mrs. Crouch separated, by mutual consent; in all probability they had long before ceased to cohabit, as man and wife. Kelly, who tells us that her husband "never appreciated the gem he possessed," still continued to reside with her, and to accompany and perform with her in all her theatrical engagements.

In 1792, they gave musical concerts at their house in Pall Mall; which were attended by all the rank and fashion of the town. Among other visitors, was the Prince of Wales, who is said to have made advances to Mrs. Crouch, which she received in such a manner, as to give Kelly reasonable ground for jealousy; and it is more

than doubtful, that she did not scruple to grant him favours, of which Kelly had, for some time, been the sole possessor. The latter, however, never parted from her; and they continued on affectionate terms to the last.

During the latter part of Mrs. Crouch's career, her voice became much injured, in consequence of a severe contusion she had received on the throat, by a blow from a weighty chest; and she was frequently obliged to apply leeches in a morning, previously to singing at night. She continued to sing, however, with applause, till a short time previous to 1804, when she visited Brighton for the benefit of her health, which had been much impaired, if we are to believe more than one authority, by excessive drinking. She died at Brighton, on the 2nd of October, in the year above-mentioned, having breathed her last in the arms of Kelly; who, after giving an account of her last moments, says, "I hope I, who knew her best, may be permitted to say, had she been so fortunate as to meet with a husband capable of appreciating and cherishing her estimable qualities and superior talents, she would have lived and died without a blemish on her fame." The following year, he caused a monument to be erected to her memory; wherein she is described as "combining with the purest taste as a singer, the most elegant simplicity as an actress: beautiful almost beyond parallel in her person, she was equally distinguished by the powers of her mind. They enabled her, when she quitted the stage, to gladden life by the charms of her conversation, and refine it by her manners."

"She had a remarkably sweet voice," says the author of *The Dictionary of Musicians*, "and a *naïve*, affecting style of singing; this, added to extraordinary personal charms, made her a great favourite of the public for many years."

Her private character was highly amiable; she was generous and affectionate, and few were more universally beloved in the profession. As a singer, she was chaste and impressive; having more sweetness than power,—more sensibility than science. She was a most affectionate child; and Kelly relates, that when about to sail for Dublin, in 1792, "always kindly attentive to her father, before she left Liverpool, she gave Mr. Parker, of the Drury Lane Theatre, with whom she was intimate, a paper for Mr. Phillips (her father), wherein she bequeathed to him, in case any accident happened to her, a certain property; but begged him not to deliver the paper to her father, unless he heard that any disaster had befallen her." The vessel was, strange enough, reported to be lost; and poor Kelly and Mrs. Crouch, according to the newspapers, "were followed to the grave by a large concourse of people, bitterly lamenting their untimely end." The whole was, happily, false; but Mr. Parker, supposing it true, went immediately to Mr. Phillips, who was confined to his bed with the gout, to reveal the melancholy news, and deliver up the paper. "Just as he was about to open the business," adds Kelly, "the postman came to the door with a letter from herself, dated at Manchester, informing him of her being in excellent health and spirits."

BENJAMIN CHARLES INCLEDON.

THIS celebrated vocalist and actor, generally known as Charles Incledon, was born at St. Keverans, in Cornwall, in 1764, where his father was a respectable physician. At the early age of eight, he developed such powers of voice as induced his friends to article him to the celebrated Jackson, of Exeter, under whose tuition he was entered a chorister of Exeter Cathedral. In this

situation he continued to delight all who heard him till the year 1779, when, disgusted with the restraint he was under at the cathedral, he left Exeter, and, unknown to his friends, entered as a sailor on board the *Formidable*, commanded by Rear-admiral (then Captain) Cleland. In this vessel he sailed to the West Indies; and, during the four years he continued in the navy, he was

in several actions. Parke, however, says, in his Musical Memoirs, and other authorities assert, that Incledon was taken on board ship, to prevent his giving evidence against the son of one of the dignitaries of the church, who had been indicted for some disgraceful offence.

During his naval career, his vocal abilities having attracted the notice of many distinguished officers, they advised him to attempt the stage, and Admiral Lord Hervey furnished him with letters of recommendation to Colman, but the manager declined to engage him. Incledon, however, determined to persist in his stage pursuits; and, about 1783, he joined Collins's company at Southampton, making his *débüt* as Alphonso, in *The Castle of Andalusia*. After playing with the company for twelve months, he removed to Bath, where he fortunately met with the celebrated Rauzzini, who not only gave him the benefit of his instruction, but was the means of his being brought forward in Bath, in a manner commensurate with his merits.

About 1788, he was engaged and sang at Vauxhall Gardens; with what success is not said; but, in October, 1790, he began a more favourable career, by making his *débüt* in the character of Dermot, in *The Poor Soldier*, at Covent Garden Theatre. He was received with unanimous applause, and was not long in becoming an established favourite with the public. During the summer, he travelled, for several years, in the provinces, styling himself the wandering melodist; and at the principal towns gave an entertainment, consisting of recitations and songs (on Dibdin's plan), with great applause and profit. He was, however, no actor, although he fancied himself one; his favourite character on the stage was Macheath; to play which, says one of his biographers, he would have arisen from his bed at midnight.

Incledon retired from Covent Garden in 1815, on which occasion he took a parting benefit at the Italian Opera House, at play-house prices. He afterwards went to perform in North America; but his powers being then considerably diminished, his trip did not prove a very profitable one. An irregular course of life had, indeed, consi-

derably impaired his voice, previously to his retirement from the English stage; but of this he could never be convinced, and always attributed the decline of his popularity to the caprice of the public. On his return to England, he fixed his residence at Brighton, where he was afflicted with a slight paralytic affection, from the effects of which he recovered; but he died of a second attack, at Worcester, on the 11th of February, 1826. He had a few months before taken leave (not his first or second time of doing so) of the stage, at the Southampton Theatre.

"Incledon," says a critical authority, "had a voice of uncommon power, both in the natural and the falsetto. The former was from A to G, a compass of about fourteen notes; the latter he could use from D to E, or F, or about ten notes. His natural voice was full and open, neither partaking of the reed nor the string, and sent forth without the smallest artifice; and such was its ductility, that when he sang *pianissimo*, it retained its original quality. His falsetto was rich, sweet, and brilliant, but totally unlike the other. He took it without preparation, according to circumstances, either about D, E, or F; or, ascending to an octave, which was his most frequent custom, he could use it with facility, and execute in it ornaments of a certain class with volubility and sweetness. His shake was good, and his intonation much more correct than is common to singers so imperfectly educated. His pronunciation of words, however, was thick, coarse, and vulgar. His forte was ballad; and ballad not of the modern cast of whining or rant of sentiment, but the original, manly, energetic strain of an earlier and better age of English poesy and English song-writing; such as *Black-eyed Susan*, and *The Storm*, the bold and cheering hunting song, or the love song of *Shield*, breathing the chaste simple grace of genuine English melody."

The private character of Incledon does not give a very favourable impression of him as a man; it was a mixture of carefulness and improvidence, good-nature and irritability; free, perhaps, from any glaring vice, but certainly marked by no distinguishing good quality. His conversation was disgust-

ingly vulgar; and he had, to the last, a predilection for low company. He was a great favourite with the inferior class of actors, whom he made his boon companions, and towards whom many instances are recorded of his liberality; particularly in singing for their benefits. The latter part of his life was embittered by pecuniary embarrassments; there might have been a mixture of generosity in the prodigality which occasioned them, but of his liberality his biographers have not recorded any instances. He was fond of good living; indeed, both himself and his wife, if we may credit Parke, seem to have been epicures, in every sense of the word. Having invited a party to dinner, they are said to have covered a John-Dory with herrings, in order that the company might not be aware of the fish underneath, of which Mr. and Mrs. Incledon were particularly fond.

Incledon was of a very restless disposition, and could never bear to be long in one place: being missed, one evening, at the house of a friend, who had a party, he was found in the kitchen, helping the maids to pick parsley, which was preparing for supper. Of his credulity, the following anecdote, among others, is told by Parke:—Being accustomed to make a

greater benefit than any other of the performers belonging to the theatre, he became so anxious when it was near, that he could not refrain from going, every morning, to the box-book-keeper's office, to see how many places were taken; and a week before his last, observing the names to be few besides those of his own private friends, he said to Brandon, "D—n it! Jem, if the nobility don't come forward as usual, I shall cut but a poor figure this time." "Don't be afraid," said Brandon; "I dare say we shall do a great deal for you to-day." "Well," replied Incledon, "I hope you will; and as I go home to dinner, I will look in again." Incledon, who was not very familiar with Debrett's Peerage, returned, as he had promised, and read aloud the following fictitious names, which Brandon had inserted, in his absence, as a joke:—"The Marquess of Piccadilly,—the Duke of Windsor,—Ah," said he, "that must be one of the royal family!—Lord Highgate, and the Bishop of Gravesend. Well," said he to Brandon, quite delighted, "if we get on as well to-morrow, I shall have a number of distinguished titles present."

Incledon was twice married; and one of his sons made an unsuccessful *débüt* at Covent Garden, in the character of Hawthorn, in *Love in a Village*.

ELIZABETH BILLINGTON.

THIS celebrated songstress was born in London, of German parents, about the year 1765. She was the daughter of Mr. Weichsel, a fine hautboy and piano-forte player; and at a very early age, exhibited symptoms of her future musical excellence. She studied music and singing under the first masters; at the age of seven, played a concerto at the Haymarket Theatre; and, when but eleven, composed a piece of music of great merit. Against the will of her parents, she was married, in her seventeenth year, to Mr. John Billington, one of the band of Drury Lane Theatre; but although both musical, their harmony proved of short duration. Immediately on her mar-

riage, she repaired to Dublin with her husband, where, both as an actress and singer, she was received with great applause. This led to an engagement for twelve nights at Covent Garden, where she appeared, in February, 1786, as Rosetta, in *Love in a Village*; and so triumphant was her success, that the managers secured her for the remainder of the season, by an offer of £1,000 and a benefit. George the Third went on purpose to hear her, and, conscious of his presence, she sang her first duet so timidly as almost to augur a failure, but she soon recovered, and displayed her powers with equal taste and confidence.

On the closing of the theatre, she repaired to Paris, and completed her

musical education under Sacchini. She returned to England greatly improved, and after drawing crowded houses nightly, at Covent Garden, set off, in the end of 1793, on a professional tour through Italy, at the principal cities of which she was looked upon with wonder and admiration. Her reception at Naples (where Bianchi expressly composed for her his celebrated opera of *Inez de Castro*) was enthusiastic; the king and queen loaded her with presents,—the English nobility were in raptures both with her voice and her person; and Mrs. Billington was, for some time, the talk of Naples.

During her stay, she experienced the loss of her husband, and twenty thousand sequins in the bank, at Venice; the former she repaired by giving her hand, in 1797, to M. de Felissent, or Florescent, a handsome French officer, and to whom she is said to have confessed "she was then in love for the first time in her life." Her husband was in the commissariat department; but, on his marriage, he resigned his post, and lived for some time with his wife, on an estate purchased from the remnant of his wife's property within the Venetian territories. The report of our vocalist's success in Italy having reached England, invitations were forwarded by the English managers, begging her to return; which, after an absence of two and a half years, she complied with; and, on the 3rd of October, 1801, re-appeared at Covent Garden, as *Mandane*, in *Artaxerxes*. "Of Mrs. Billington's performance in this character," says Burgh, in his *Anecdotes of Music*, "it were superfluous to expatiate; by those who witnessed it, it can never be forgotten; to those who did not, it cannot be described. With a daring hand, she introduced a new bravura song into the work of Dr. Arne, which she executed with such rapid, varied, and surprising feats of the voice, if we may be allowed the expression, as to electrify the audience: it was a species of wonder, which made the mind doubt of its being human, so nearly did it resemble the warbling of a bird. She imitates and goes beyond all the difficulties of the most exquisite violin; and may therefore be considered as having reached the acme of instrumental singing."

She subsequently played, alternately, at Drury Lane and Covent Garden, and at the oratorios and fashionable concerts, to crowded and enthusiastic audiences. During the years 1801-2, her profits amounted to £10,000; and successive seasons were no less advantageous. At one period, her fortune was placed in the hands of trustees, "for her own sole use and benefit," and amounted to £65,000. In 1803 and following year, she appeared at the Italian Opera with immense success, and continued to sing at concerts, oratorios, &c. until the period of her retirement, which took place in 1809. She afterwards lived in a princely style, at a villa, near Hammersmith, where she gave gratuitous concerts, which were attended by every class of persons, from the prince to the plebeian.

In 1817, her husband arrived in England, after a separation of sixteen years. She immediately made preparations to return with him to the continent; but died shortly after her departure, at her estate of Artier, near Venice, on the 25th of August, 1818.

The person of Mrs. Billington was exquisitely beautiful; and continued so to a late period. Upon her private life much obloquy has been thrown, through the medium of the public press. She has not only been stigmatised, as a female destitute of virtue, but charged with the assassination of her first husband. She appears, however, if we may judge by acts, to have possessed a noble and generous disposition. She had no children; but supplied the deficiency, by the adoption of two little girls, whom she brought up with the greatest care. As a singer, she was considered superior to all others, both at home and abroad. Her voice, the compass of which was from D to G in altissimo, possessed a degree of flexibility and sweetness which astonished, while it captivated. Her style of singing was redolent of ornament; but of such a chaste and exquisite description, that it never offended the most fastidious ear. In *The Soldier* tir'd of War's Alarms she was particularly celebrated. "The distances," to use the language of a critic contemporary with herself, "were hit with a clearness and a precision that evinced her perfect intimacy with the first secret of fine performance;

and the variations she introduced at the repetition of the concluding division, as also the energy with which she darted to the key note in alt, excited a mixture of feelings, as indescribable as flattering."

The following instance of the talent of this extraordinary woman is recorded in *The Harmonicon*:—She proposed to bring forward, for her benefit, Mozart's opera, *La Clemenza di Tito*, which had never been heard in this country, and of which there was only one manuscript score in the kingdom. This copy was in the possession of George the Fourth, then Prince of Wales, who, upon application being made to him, kindly sent

it to the Opera House for her use. The whole band, the singers, and chorus, were anxious to hear the contents of so precious a novelty as a manuscript opera of Mozart; and Mrs. Billington gratified them by sitting down to the piano-forte, playing the accompaniments from the score, and singing the principal part, that of Vitellia. In this way she went through the whole of the opera, from beginning to end,—giving Mozart's expression and character so admirably, at sight, that the audience were in a state of enthusiasm, no less with what they heard, than the admiration of her wonderful powers and enthusiasm of mind.

SARAH MOUNTAIN.

MISS SARAH, or, according to some authorities, Sophia, Wilkinson, which was the maiden name of this pleasing vocalist, was born about the year 1768. Her father was a famous tight-rope dancer, and occasionally officiated as barber, at the Circus, where Miss Wilkinson first appeared, in 1782, in a piece called *Mount Parnassus*, in which the principal characters were represented by children. She continued at the same theatre for the two following years, and was a great favourite, if we may guess from her salary, which was two guineas a week; a large sum for one so young. She afterwards travelled round the country with her father, and, at the age of eighteen, obtained an engagement in Tate Wilkinson's company, at Hull, where she made her *débüt* as Patty, in *The Maid of the Mill*. In 1784, she succeeded to Mrs. Jordan's characters, at York and Leeds, where she was much admired, not less for her acting, than the propriety of her private character. At the latter place, a private subscription was made for her, after her performance of *The Poor Soldier*, which was delivered to her by the manager, in these words: "Here, Miss, is a reward for your performance of the part you played last night; but more particularly for your respectability in a character, which, I hope, you will always be perfect in—that of a good daughter."

In 1786, Miss Wilkinson added to her provincial fame, both as an actress and a singer, at Liverpool, and captivated the heart of Mr. Mountain, leader of the band at the concert hall and theatre, who married her, in the year above-mentioned.

Previously to her union, she made her *débüt* at Covent Garden, in the characters of Fidelity, in *The Foundling*, and Leonora, in *The Padlock*. Her reception was enthusiastic: yet, for some reason or other, the managers thought fit to throw her into the back-ground, during the three years for which they had engaged her, by seldom employing her, or giving her parts altogether unsuited to her abilities. A dramatic critic of the time observes of her performances: "In characters of an artless description, this lady appears particularly happy, as they seem to accord best with her countenance, which, though by no means inexpressive, is eminently calculated to depict the serener passions of the mind. The loveliness of her features, which are characterized by an amiable simplicity, are shown to great advantage in vocal parts of a genteel and sentimental nature. In this particular province of the drama, Mrs. Mountain almost stands unrivalled. She, however, occasionally assumes parts of an opposite nature; and, in these, we have gene-

rally seen her acquit herself in the most creditable manner. She is certainly a great acquisition to the London stage."

At the close of her metropolitan engagement, she visited Dublin; and, in 1790, returned to Covent Garden, but soon quitted it for the Haymarket, in consequence of the manager of the former theatre having stopped her salary during a short illness. She afterwards made a second trip to Dublin; returned again to Covent Garden; and a third time left it, through a dispute with the manager. She then accepted an engagement at Vauxhall, where she was considered a great attraction, and obtained more applause than she had met with on the stage. Her last secession from Covent Garden, is accounted for in the following anecdote, related by Parke. Mr. Harris, who, it seems, had little taste for music, while attending the rehearsal of an opera, objected strongly to a fine song of Paësiello's, which Mrs. Mountain was desirous of introducing into that piece, saying, "That song will not do; I don't like it; bring another, will you, to-morrow." When to-morrow came, however, she brought the same song; and, her husband being the leader of the band, she had it played in a higher key, by the orchestral performers, which giving it a more sprightly character, Mr. Harris, who appeared to be much pleased with it, said to her, "Ay, that is quite the thing; it's worth ten of the other, and will do very well." Mrs. Mountain, like many other ladies who had gained their point, being quite elated, ran to the green-room, and in her lively manner, exclaimed to some of her

female friends, "I have done it! I have hummed the manager nicely!" Mrs. Mountain's exultation, however, was imprudent; as it afterwards appeared, that Mr. Harris had, by one of her good-natured friends, been informed of her ingenious device, and she and her husband were shortly after dismissed from Covent Garden Theatre.

Disgusted with London managers, Mrs. Mountain now went to Bath, and placed herself for a short time under the tuition of Rauzzini; declining all offers from Harris, to return to Covent Garden. She was re-engaged, however, at the Haymarket, but left it in 1802; and soon after, got Cherry to write for her a monological performance, called *The Lyric Novelist*, which she represented at several provincial towns, with great success. In 1808, she was engaged at Drury Lane, where she succeeded to all the principal characters formerly sustained by Madame Storace. She subsequently acted at the Lyceum; and, on the 4th of May, 1814, she took her farewell benefit at the King's Theatre. In the following year, however, in consequence, as was said, of some differences with her husband, she re-appeared at Sadler's Wells, as Polly, to Incledon's Macheath; but the performance, on both sides, was a failure, and Mrs. Mountain soon after retired altogether from the stage.

"Mrs. Mountain," says a biographical critic, "had no pretensions to the title of genius, or to the epithet of beautiful; yet her talent carried her farther than the genius of others, and her manner gave her person a charm superior to even the strictly beautiful."

ANNA SELINA STORACE.

THIS celebrated vocalist and actress, sister of the composer, was born in England, about the year 1768. She was the daughter of Stephano Storace, an Italian, who was, for many years, a distinguished performer on the double bass, at the Italian opera, in the Haymarket: but her mother was an Englishwoman. She gave early proofs of her talents for music, and we

are told by Kelly, in his *Reminiscences*, that she could sing and play at sight, at eight. After having been instructed by Sacchini and Rauzzini, she accompanied her father to Naples, where she sang at some of the oratorios, given at the Theatre San Carlos, during Lent.

She next proceeded to Florence, where the celebrated soprano singer,

Marchesi, was engaged at the Pergola Theatre. "Nancy Storace," says Kelly, "was engaged to sing second woman in his operas; and to the following circumstance, well known all over the continent, she owed her sudden elevation in her profession. Bianchi had composed the celebrated cavatina, *Sem-bianza amabile del mio bel sole*, which Marchesi sung with such ravishing taste; in one passage, he ran up a voletta of semitone octaves, the last note of which he gave with such power and strength, that it was ever after called *La bomba del Marchesi*! Immediately after this song, Nancy Storace had to sing one, and was determined to shew the audience that she could bring a bomba into the field also. She attempted it, and executed it to the admiration and astonishment of the audience, but to the dismay of poor Marchesi. Campigli, the manager, requested her to discontinue it, but she peremptorily refused, saying, that she had as good a right to shew the power of her bomba as anybody else. The contention was brought to a close, by Marchesi's declaring, that if she did not leave the theatre, he would; and, unjust as it was, the manager was obliged to dismiss her."

Madame Storace afterwards sang with great applause at Lucca, Florence, and Leghorn; and, in 1784, was invited to Vienna, by the Emperor Joseph the Second. She was assigned a salary of near £500 per annum; and became so popular, that Bianchi composed, expressly for her, the favourite opera of *Castor e Polluce*. She quitted Vienna after the carnival of 1787, having been engaged as prima donna at the Italian Opera House, in London. She made her first appearance in Paësiello's opera of *Gli Schiavi per Amore*; and, in comic operas, was universally acknowledged to be a lively and intelligent actress and an excellent singer. In 1789, she

transferred her services to Drury Lane, where she made her *débüt* in her brother's comic opera of *The Haunted Tower*; "the great success of which," says Parke, "was as much attributable to the superiority of her histrionic and vocal powers, as to the merits of the music."

In 1796, she revisited the continent; but returned to England, in 1801, having made an engagement, during her second sojourn at Vienna, with Mr. Harris. She shortly after appeared on the Covent Garden stage; but subsequently removed to Drury Lane, where she continued to increase in popularity till 1808, when she retired altogether from the stage. She died at her residence, at Herne Hill, near Dulwich, on the 24th of August, 1817.

Signora Storace (as she was always called, though married to a violin player, of the name of Fisher,) sang with equal taste and feeling; and though she possessed great power, never sacrificed expression to display. "Her animation," says a critic, "was great, without being excessive; and she had as much execution as was requisite for the line which Nature seemed to have marked her for." Kelly relates numerous anecdotes of her generosity, and among other kind bequests she made, was that of £1,000 to the fund of the Royal Society of Musicians. After she had parted from her husband, who appears to have been a brute, both in manners and person, she formed a connexion with Mr. Braham, then just entering upon his vocal career, which lasted for some years. Her attachment was sincere and disinterested; and to the dissolution of her intercourse with the object of it, some persons have partly ascribed her death. One of her biographers describes her as avaricious, and unfaithful to her marriage vow from mercenary motives; but this account is to be received with caution, as it is confirmed by no other.

JAMES BARTLEMAN.

THIS incomparable bass singer was born in the city of Westminster, on the 19th of September, 1769. At the usual age, he had the good fortune to be

received into the Abbey choir of Westminster, under the mastership of the celebrated Dr. Cooke; and in such hands his powers soon developed them-

selves, and were fully appreciated. He was introduced to Dr. Cooke by Mr. Roger, a gentleman who became the early patron of the subject of our memoir; and whose house in Berners Street the latter ultimately occupied. Whilst under the protection of this gentleman, Bartleman had two narrow escapes from death: one in consequence of a severe cough, which only yielded to the effects of a quack medicine; the other, by scalding his throat, in the act of purloining some sauce that was preparing, on the kitchen fire, for dinner.

Bartleman's voice, while it remained a soprano, was low, approaching to the contr'alto, but distinguished by fulness, strength, and rotundity of tone; and, amongst his best performances, was Dr. Greene's solo anthem, *Acquaint Thyself with God*; in singing which, while yet a boy, he shewed all the germs of that refinement and variety of expression, which distinguished him in after-life.

In 1788, his name, for the first time, appeared among the bass chorus at the Concerts of Ancient Music. Before that period, only one bass solo of Purcell's had, it is said, been heard at the Ancient Concerts, that of the *Cold Genius*, in the *Frost Scene*: it is to Bartleman, therefore, that we are indebted for making us acquainted with those magnificent monuments of that giant of English composers, *Let the dreadful Engines; Thy Genius, lo! Ye, twice ten hundred Deities; Hark! my Daridcar*. He revived them all in the short course of one season; and continued to sing them with unabated applause, until he sang no more.

In 1791, he quitted his post at the Ancient Concerts, to assume that of first solo bass at the newly-established Vocal Concerts, where he at once established his reputation, as the first bass singer of the day. In 1795, he returned to the Ancient Concerts, with his friends, the Harrisons; and continued to sing there, till compelled to resign his situation by ill health. The latter years of his life were passed in almost unremitting pain; and, it is said, he was often delighting crowded audiences with his performance, while the dew of bodily agony stood upon his brow. He expired on the 15th of

April, 1821; and was buried, shortly after, in the cloisters of Westminster Abbey, where his grave is marked by a modest inscription, prefaced by the first notes of Pergolesi's air, *Oh, Lord! have mercy upon me*.

The private character of this accomplished singer seems to have commanded as much esteem and respect as his professional qualities did admiration. The picture given of him by Miss Hawkins, in her anecdotes, represents him in the most amiable and interesting light. "He was," when a boy, she says, "very slight in make, and delicate in complexion and appearance; and that he lived as long as he did, was more than I expected. Nothing was wanting but the appearance of firm health, to entitle his features to commendation; he was fair, with pretty light hair, which grew wildly, and obeyed every breath of wind; and the composure of his countenance free from all affectation or distortion; and, above all, the opening of his mouth, when he sang, would have required the hand of an artist of powers as exquisite as his, to do them justice. His manners and temper, as a boy, were of the pleasantest kind; he was very amusing, and had a keen sense of humour. Though delicate in person and constitution, and often ill, he was lively and spirited to a remarkable degree; and made nothing of walking home, in a winter evening, to his father's house, the situation of which made it necessary to cross what were then called 'The Five Fields,' Chelsea. It used to puzzle me to find out when or how he learnt; and, indeed, I have heard Dr. Cooke say 'Those boys of mine learn of one another more than I do for them.' Of his early superiority, he was as little vain, as if it had consisted in spinning a top, or trundling a hoop; he never went further, in setting himself above another, than in humorously caricaturing something ludicrously bad; and, in short, was one of the most agreeable lads that ever had 'the run' of the house. An instance of his nice feeling occurred, on my father making him a present; annexing to the gift, the condition that he should copy out some music for him. Bartleman undertook it cheerfully; but, just afterwards, having reached a point in his musical

studies, which left him less leisure, he found he had not time to do that which he had promised. Having detained what he was to copy long enough to make the experiment, he returned that, and what he had received, with an extremely well-penned note, saying, that 'as he could not perform the task, it was not just to accept the reward.' I remember my own astonishment at this promptitude," adds his fair memorialist; "though, indeed, being out of the choir, we had, for some time, seen less of him; but it appeared to me as if a boy was, on a sudden, without the intervention of *ladhood*, started into manhood. I can only add, with pride and acknowledgment, that in the goodness of his nature, he never forgot where he had spent many of his boyish hours; and that whatever time elapsed without our meeting, he was always, on every occasion, prompt to shew, and cordial in expressing, the continuance of his regard. Success never altered him; applause never elevated him; and he died, I am confident, as he had lived, beloved beyond the usual degree of love bestowed on those whose excellence, to use Wordsworth's beautiful words respecting longevity, 'has no companion.'"

As a bass singer, Bartleman's name stands unrivalled in the musical history of this country. Phillips comes nearest to him; but even he has much to attain, before he can arrive at the pinnacle of excellence reached by his predecessor. A writer in *The Harmonicon* thus sums up his merits:—"Bartleman, either by the natural

construction of his organs, or, as we rather believe, by assiduous practice, had obtained the power (most unusual for a bass) of singing, and even holding the G of the second line of the treble clef, in his chest voice. The high tones, therefore, which, from the others, grated the ears of the audience, as a painful effort, seemed to flow spontaneously, and without the slightest exertion, from Bartleman: they were not his extreme notes; and he sang, in perfect and sure tune, what others, if they did not absolutely fail in, seemed to accomplish with difficulty, and almost by chance. On the other hand, Bartleman's low G was a round and a perfect note, sustainable for several bars; and he could reach to the double E. The songs written for him by Calcott and Crotch are all calculated to shew off his great extent of voice, particularly upwards. It was not, however, by the superior compass of his voice alone, that Bartleman soared above his contemporaries and predecessors: his conceptions were still greater than his vocal power; his delineation of each variety of human passion or feeling as true as his intonation. The hurried madness of *Let the dreadful Engines*; the prophetic solemnity of *Thus saith the Lord to Cyrus*; the deep devotion of *Oh, Lord! have mercy upon me*; were, in turn, so vividly painted, that each seemed to be the singer's peculiar forte. In fact, Bartleman carried to the exercise of his profession not only the highest natural gifts and mechanical attainments, but a mind of singular delicacy, discernment, and enthusiasm."

MRS. BLAND.

THIS pleasing vocalist is the daughter of an Italian Jewess, of the name of Romanzini; and was born about the year 1769. While an infant, her voice is said to have delighted every one that heard her; and, when about fourteen years old, a Mr. Cady, hair-dresser to the Royal Circus, procured her an engagement at that theatre. Kelly, however, says, in his *Reminiscences*, "that when Miss Romanzini, she first sang

at Hughes's Riding-school, now the Royal Circus, in the spring of 1773." However this may be, her arch manner, and pleasing style of singing, soon brought her into good repute; and induced Daly, who, according to one of her biographers, had a design upon her virtue, to engage her for the Dublin Theatre; where she received great applause, both as an actress and a singer. Her popularity never, for a

moment, diminished; and when Mrs. Wrihten left the stage, the manager of Drury Lane engaged Miss Romanzini; who soon proved herself an efficient substitute. She made her *débüt* on the 24th of October, 1786; and succeeded so effectually in pleasing the public, in her personation of the page in *Richard, Cœur de Lion*, that she both increased the popularity of the piece and her own fame. In the summer of 1789, she went to Liverpool, where she soon became a favourite, both at the theatre and in the concert-room; in the same year, she married Mr. Bland, brother of Mrs. Jordan.

On the 10th of June, 1791, she made her *débüt* at the Haymarket, in the character of Wowski, in *Inkle and Yarico*; in which her song of, *Remember when we walked alone*, was received with tumultuous applause; and is said to have far surpassed the effect which had been communicated to the song by its original singer, Miss George, afterwards Lady Oldmixon. From this time, up to the year 1824, Mrs. Bland continued to sing at the principal metropolitan and provincial theatres, with an applause which was undiminished throughout the whole of her vocal career. In the year above-mentioned, indications which she gave of mental imbecility rendered her secession from the stage necessary. About a month after her retirement, an evening at Drury Lane was devoted to a performance for her benefit, at which all the principal actors gave their gratuitous assistance; and the sum obtained for her on the occasion is said to have been sufficient to place her beyond the fear of want.

The principal parts, in which Mrs. Bland acquired her celebrity, were: Nelly, in *No Song no Supper*; Madelon, in the *Surrender of Calais*; Barbara, in the *Iron Chest*; Taffline, in *Three and the Deuce*; Beda, in *Blue Beard*; Agnes, in *The Mountaineers*; Dolly O'Daisy, in *Hit or Miss*; and Josephine, in *The Children in the Wood*, &c. &c. Both as an actress and a vocalist, she was a great favourite with the public; and, in the latter character, she formed, for many years, one of the chief attractions at Vauxhall. Her style of singing was looked upon as the

most chaste, in the ballad line, that the English school could boast; and it was not more chaste than affecting. It has been generally supposed, that because Mrs. Bland confined herself to ballads, she could sing nothing else; but a dramatic authority, in contradicting this, says that she could sing *The Soldier* tired, with ease; and that he has heard her execute some bravuras with a distinctness of articulation, that no singer of the day could equal. Another critic, after stating that she possessed all the requisites for a first-rate vocalist, adds: "The cadences of other performers generally appear like extraneous ornaments, which, however beautiful, we could dispense with; her's were all essential to the air; indeed, so much so, that once having heard it, we deemed the air incomplete, if the grace were afterwards omitted. Her enunciation was as distinct as if she were repeating dialogue; and she never sacrificed sense to sound. She had a method, peculiar to herself, of introducing in her comic ballads a word or two of speaking, and then instantly recurring to the air, in a manner that was truly bewitching." This is not exaggerated praise; and the first part of it is confirmed by the opinion of Michael Kelly; who used to say, that no real judge of the art could find a single blemish in her style or taste; and that she never introduced a grace unseasonably, or one that was not full of taste and meaning.

Mrs. Bland, according to one authority, formed connexions which induced her husband to go to America, where he died of a broken heart; and the same author vouches for the authenticity of the following anecdote respecting her:—Mrs. Bland had been employed, one day, in working some very expensive lace upon a dress; and, being called away, for a moment, found, on her return, the lace torn in pieces by one of her children, who happened to be in the room. This so enraged the mother, that she shook the child violently, and put her out of the room; but what was her horror when, on opening the door afterwards, she found the child lying dead. The circumstance, for a time, deprived her of reason; and, in all probability, laid the foundation of the malady with which she is at present afflicted.

JOHN BRAHAM.

THIS renowned vocalist, descended from a German family of the Jewish persuasion, was born in London, in 1777. He was left an orphan very young; and, at one time, it is said, was necessitated to walk the streets of the British metropolis, as a vendor of pencils. In this situation he was found by Leoni, a well-known singer at the Synagogue, in Duke's Place, Covent Garden, and by him was instructed in the rudiments of his future profession. The compass of his voice, at this time, extended from the tenor B flat to B flat in alt; but it was still more remarkable for its peculiar sweetness of tone and expression.

He made his *débüt* on the stage in 1787, at the Royalty Theatre, Wellclose Square, for the benefit of his master, Leoni, and continued afterwards to play there regularly. The bravura style was that in which he first distinguished himself; and amongst other songs, he was particularly happy in the execution of that difficult piece, *The Soldier tired*. "The locale of his *débüt*," as a writer in *The Harmonicon* observes, "was not the most favourable to rising musical talent; neither the titled patron nor the accomplished virtuoso frequented the dramatic *ultima thule* of Wellclose Square. Nevertheless, the fame of the wonderful boy who was singing at the Royalty, the astonishing pupil of Leoni, spread itself into even the western regions of *dilettanteism*, and drew many gentle auditors from their usual routine, to the humbler scenes of his surprising efforts."

After a display of his vocal abilities for about two years, his voice suddenly broke, in consequence of which, after singing for a short time under a feigned name, at the Ranelagh Gardens, at Norwich, he ceased for a while, to perform in public. Meantime, the departure of Leoni from England, who had failed in some trading speculations, threw him entirely upon his own resources, and he supported himself for some time by teaching the piano-forte. He

was enabled to do this, by the kindness of the Goldsmids, a family of respectability in the city, who took him under their protection and patronage. The cultivation of the returning powers of his voice, however, was the main spring of his hopes and ambition; and, it now began to assume a pleasantness of tone, as well as a considerable degree of strength.

In 1794, he was enabled to accept an engagement at Bath, where he made his *débüt* as a tenor singer at the concerts. Their conductor, the celebrated Rauzzini, voluntarily became the patron and improver of Braham, "who, with gratitude and pride," says Dr. Busby, "acknowledges the obligations due to his tutor and protector, and imputes most of the leading features of his present vocal excellence to the invaluable lessons he received from that able and judicious master." He took the young aspirant into his house, and there kept him, gratuitously, for a period of nearly three years, during which Braham studied the songs of Handel, and of the best Italian masters. Rauzzini, himself, composed one song for him, from Metastasio; which, he used to say, nobody but Braham could execute, on account of the brilliant rapidity and trying *sostenuto* of the passages.

His fame soon reached the British metropolis, where it was first carried by Salomon, the musician, who, from the moment he heard him at Bath, is said to have pronounced him the first tenor singer in Europe. Soon afterwards, Storace, the composer, then about to produce his opera of *Mahmoud*, came to Bath for the express purpose of hearing Braham; and he immediately recommended the managers of Drury Lane, to engage him. Storace, however, died before his opera was brought out; but it was played for the benefit of his family, on the 30th of April, 1796; the subject of our memoir making his *débüt* in the principal character. He was received

with enthusiastic applause, and his performances were listened to with equal rapture and astonishment. The compass of one of his songs, Let Glory's Clarion, extends over seventeen notes, while the long divisions with which it abounds, embrace every variety of difficulty within the power of the vocal organ; yet, Braham went through the whole with very little apparent effort. "He not only executed," says a musical critic, "all that was written, with facility surpassing everything that had been heard before, but he superadded notes and embellishments, which at once established him in a rank pre-eminent to all that contemporary judges had been accustomed to regard as the greatest and the best in the florid style."

At the opening of the Italian opera, in the following November, Braham made his *débüt* in the character of Azor, in Gretry's opera of Zemira and Azore, and shewed himself equally excellent in Italian, as in English singing. In the oratorios of the same year, he appeared with similar success; at once executing Deeper and deeper still, with that force, pathos, and originality, which to the present day, render it, perhaps, his *chef-d'œuvre*.

His reputation might now be said to be established; yet resolving to leave no means of improvement untried, he determined on a visit to Italy, for which country he set out in the autumn of 1797, accompanied by Madame Storace. Whilst at Paris, some concerts he gave turned out so lucrative, that he was induced to make a stay of eight months; at the end of which he took his departure, having declined a permanent engagement in the French capital, where a plan had been organized for the performance of Italian operas.

In 1798, he made his *débüt* in Florence, as primo tenore, at the Theatre Pergola, as Ulysses, in Basili's opera of that name; and, after playing in others, with his usual success, was engaged to sing at the Scala, at Milan, during the succeeding carnival season, with Mrs. Billington, between whom a rivalry took place, of which a writer in The Harmonicon gives the following interesting account. "The opera in which they were to appear," says our

authority, "was composed by Nasolini, and entitled, Il Trionfo di Clelia. The applause which Braham elicited, during the rehearsal, aroused the jealousy, not of Mrs. Billington, who was too secure of her own station to be jealous, and too liberally minded to be envious, but of M. Felissent, her husband; he intrigued with the composer, and induced him to omit a grand scena, which he had written for the tenor, in the second act. The secrets of a green-room are seldom well-kept; still less where the concerns of the theatre form the engrossing subject of interest to a whole population. The unfair excision of Braham's song became known; the audience took up his quarrel; and, on the first representation, fairly hissed the new opera. The next day, the *affiches* announced that the composer would forthwith complete his opera, and that the scena for Citizen Giovanni Braham would be composed with all possible speed. The Triumph of Clelia, was hailed, on its second performance, with unanimous acclamation, and was indeed Il Trionfo di Braham. The conduct of Mrs. Billington, however, at the rehearsals, had given umbrage to her countryman, who determined on taking a musical revenge; a revenge, at the same time, that perhaps, no one but himself could have accomplished. Mrs. Billington's habit was to study all her *rifiornamenti*, which, when once selected, she seldom or never changed, and to rehearse her songs with full voice, and all her ornaments and cadences, at length. Braham, whose *entrée* and air preceded hers, listened to her roulades at rehearsals, learned them perfectly by heart, and remorselessly appropriated all her well studied graces to the adorning of his own song. Mr. Felissent hardly knew whether to be most astonished at the talent which could, or the audacity which dared, thus compete with his wife; he threatened mortal vengeance. Mrs. Billington, influenced probably by him, refused, in the next opera, to sing a duet with Braham; but her good sense, or her innate good-nature, finally overcame her anger, and the two great English singers became excellent friends." Rome and Naples now contended for the honour of securing the English

tenor: but he renewed his engagement at Milan, for a second year; at the end of which he proceeded to Genoa, where he devoted much of his time to the study of composition, under Isola. From Genoa he returned to Milan; from whence, in 1799, he proceeded to Venice, where he assisted at the funeral obsequies of Cimarosa, and performed in the last musical effort of that great master of his art, his *Artemisia*.

After singing at Trieste, and receiving invitations from Lisbon, Naples, Milan, Vienna, and England, he agreed to go to the Austrian capital, with the proviso of being at liberty to sing a year in England. He accordingly crossed Germany, and again appeared before a London audience, at Covent Garden Theatre, on the 9th of December, 1801, in the opera of *Chains of the Heart*, the music by Mazzinghi and Reeve, and met with such success, that he was induced to relinquish his intended visit to Vienna. His career, since that period, has been one of unvaried success; and, for the last thirty years, he has not only been unrivalled as a vocalist on the English stage, but as a tenor singer throughout Europe.

During the seasons of 1804, 1805, and 1806, he again sang at the King's Theatre; and, on taking his benefit, in 1805, the pit overflowed till the stage was so occupied, that it was with difficulty the performers could get off and on. In 1809, he was engaged at the Theatre Royal, Dublin, for fifteen nights, for which he was to receive the extraordinary sum of £2,000 guineas; which was so successful, that, on the same terms, the manager extended the number of nights to thirty-six. Of late years, he has considerably changed his selection both of pieces and characters; giving up such as call for the florid execution for which he was early so distinguished; and, on the stage in particular, confining himself chiefly to songs or ballads that require a chaster style, and a more pure expression. In his masterly performance, however, of the tenor part, in *Der Freischütz*, he displayed a force, feeling, and execution, worthy of his most brilliant days; indeed, the scena in the first act, is among his greatest vocal triumphs.

As a composer, all musical authorities agree that he has produced many

chaste and beautiful melodies, which would have enjoyed and deserved popularity, even if they had not been originally recommended to public favour by his own singing. The popularity of his songs is attested by the fact, that most candidates for vocal fame have chosen some of them at their *débâts*. His *Death of Nelson*, has been classed with those compositions, which are considered as features in the musical history of the present age. We have not space for the enumeration of all his songs, but they constitute the established favourites in the following operas; *The Cabinet*; *The English Fleet*; *Thirty Thousand*; *Out of Place*; *Family Quarrels*; *The Paragraph*; *Kais*; *Americans*; *The Devil's Bridge*; *False Alarms*; *Zuma*; *Novensky*, &c.

As an oratorio and concert singer, he stands out with equal pre-eminence. A comparison has been made between him and Harrison; but though in one or two songs the latter may be his superior, in the majority Braham immeasurably excels him. In the bravura air, in *Samson*, *Why does the God of Israel sleep?* Harrison's performance was everything as to execution, but his voice was "a dwarf's whisper," compared with Braham's. In *Total Eclipse*, the weakness of Harrison's voice added to the effect, whilst Braham's expression and emphasis were continually out of character with the subject. On the whole, we may, without being accused of natural prejudice, pronounce Braham the finest tenor of the present age. All our musical critics, who have visited the continent, concur in saying, that they have met with no vocalist to be compared to him abroad; whilst foreign singers who have heard him, confirm the judgment of his countrymen, by saying

"Non c'è tenore in Italia come Braham."

It has been aptly said of him, as a singer, that from the simplicity of *There was a Jolly Miller*, to the difficulty of *Amid a Thousand racking Woes*, he has no competitor. His compass extends to about nineteen notes, and his falsetto, from D to A, is so entirely within his control, that it is hardly possible to distinguish where his natural voice begins and ends.

The private character of the subject of our memoir is highly estimable and respectable, if we may judge from the very handsome manner in which he is spoken of by his professional brethren, and the intimacy that subsists between his family and a circle of friends equally extensive and respectable. We should not omit to mention the fact of his having, previous to his marriage, been the defendant in an action for crim. con.,

brought against him by a Mr. Wright, who received £1,000 damages. His connexion, in early life, with Selina Storace, we shall only allude to for the purpose of stating that he had a son by her, whom he educated for the church of England, to which he had himself become a proselyte. He was married, in 1816, to Miss Bolton, of Ardwick, near Manchester, by whom he has a large family.

MARIA DICKONS.

THIS lady, whose maiden name was Poole, was born about the year 1778. She began to display her powers at the early age of four; and at six was capable of performing Handel's overtures and fugues, on the piano-forte, with an astonishing degree of taste and precision. This induced her father to give her the best opportunities for further improvement; and, at eleven, he placed her under the celebrated Rauzzini, of Bath, from whom she imbibed the true Italian taste. At thirteen years of age, she appeared as a public singer at Vauxhall; and, in 1793, made her *débüt* on Covent Garden stage in the character of Ophelia, in which she is said to have evinced the most delicate feeling and pathos. Parke, however, differs from other accounts, in saying, that Miss Poole made her *débüt*, on the 26th of February, 1791, in the character of Emily, in Shield's comic opera of *The Woodman*. She was subsequently engaged at the Ancient and Vocal Concerts, and performed, with unrivalled success, the first range of operatic characters, both in England, Scotland, and Ireland; by the latter nation she was received with particular enthusiasm.

In 1800, she married Mr. Dickons, and then intended to relinquish the stage entirely; but some losses, which her husband sustained in trade, produced a change in her resolution. In 1806, she sang at the Covent Garden oratorios; and, for many successive seasons, she divided the applause in these performances with Braham, Catalani, and Mrs. Salmon. Equally successful in Italian singing, Mrs. Dickons

was engaged for some time at the Italian Opera, where she played, among other parts, the Countess, in Mozart's *Il Nozze di Figaro*, to Madame Catalani's *Susannah*. The latter vocalist, in 1816, engaged her as prima donna at her own theatre at Paris, whence the subject of our memoir proceeded to Italy, where she was received with the most distinguished applause. At Venice, she had the high and unusual honour of being proclaimed, by general vote, *Socia honoraria dell' Instituto, Filarmonico*. She was also engaged to sing and perform at several places with Signor Veluti; but the death of a near relative obliged her to return to England and forego their fulfilment. On her return to her native metropolis, Mr. Harris again secured her services for Covent Garden Theatre, where she reappeared on the 11th of March, 1819, as the Countess, Miss Stephens sustaining the part of *Susannah*, in the English version of Mozart's *Marriage of Figaro*, then performed on the English stage under the direction of Bishop. The music of their respective parts lost nothing in the hands of these delightful vocalists, who sang the principal duet in a manner that produced a rapturous call for an encore, in which Mozart himself would have joined.

Mrs. Dickons was evidently much improved by her continental tour; but an acquisition of some addition to her income securing to her an independence sufficient to meet the extent of her wishes, she resolved upon retiring into private life. She is said to be not less beloved and esteemed for her many

social virtues, than she had been for her former ability as a singer and actress. She has since had many tempting offers, both from Italy and in her own country, to resume her professional career; but, content with the fortune and fame she has acquired, has naturally no desire of being at the pains of making an addition to either.

Mrs. Dickons's chief excellence lay, perhaps, in sacred music, in which

style she is said to have sung with such a degree of sublimity, that religion seemed to breathe from every note. In Rejoice, and Let the bright Seraphim, she was particularly effective, and seldom failed to procure an encore. On the stage, her Polly is said to have been a delightful performance; exhibiting, no less in the acting than the singing, as much nature, pathos, and vivacity, as this varied character will admit of.

MARY SALMON.

THIS celebrated "queen of English song," as she has been called, was born about 1784; and is sprung from a musical family, that of the Mahons, of Oxford. Her mother, whose name was Munday, was sister to the celebrated Miss Mahon, who married either a son or brother of Dr. Joseph Warton, and also of Mrs. Ambrose and Mrs. Second, both public singers, remarkable for the excellence of their voices. The first master of the subject of our memoir was John Ashley; but time, practice, and observation, are said to have been her most efficient instructors. She came out as Miss Munday, in 1803, at the Covent Garden oratorios; singing, on her first appearance, Thou didst not leave, from *The Messiah*. Her shakes in this song, says a musical writer, "were far too numerous, to be justified by good taste or correct feeling of the subject; but they, together with the tone of voice, and, last to be retained in musical record, but, perhaps, not least in effect, a pair of dove-like eyes, and an extremely pretty, though rather inanimate face, of dazzling fairness, secured her a loud and unanimous encore, and, at once, fixed her station in the orchestra." After a few seasons, she disappeared from the metropolis altogether; and the impression she had formerly made had almost died away, when she re-appeared in London; and, at once, took her station at the very head of English concert singers.

In 1814, she was received into the orchestra of the Ancient Concert; and continued to sing there, and at the principal London concerts, with un-

diminished applause, till the sudden failure of her voice, in 1824. This event took place in the middle of a song, one evening, at the Ancient Concerts; and a report was, at the time, circulated, that the failure was occasioned by causes independent of physical weakness. This, however, has been denied by Mr. Crosse, who, in his *History of the York Musical Festival of the above year*, says, "The day, on the evening of which the failure of Mrs. Salmon's voice was first noticed, I spent entirely in her company; the morning in visiting an exhibition of pictures, and trying some new music. I lunched and dined with her; and can vouch, that four glasses of Madeira formed, excepting water, her whole beverage. Unless while dressing for dinner, or re-adjusting her dress to go to the Ancient, she was not out of my sight during the day; I went with her and her companion to the Hanover Square Rooms, conversing by the way, and parting only, when, at the head of the stairs, she proceeded to the singers' ante-room, and I into the concert-room. Among the assembled hundreds, no one was more surprised than myself, when the intonation, formerly so correct, was heard fluttering, uncertain, or false; and the enunciation, which was wont to be so clear, was mumbling and thick."

The vocal abilities of this lady may be pronounced of the first-rate quality, if they are to be judged from the effect they produce on her hearers; yet many less successful singers have possessed more requisites for success than Mrs.

Salmon. "In compass," says a musical critic, "in musical knowledge, in delicacy of taste, strength of expression, and even in volubility of execution (though it was not one of her fortes), in one or all of these she has been frequently excelled by singers who made not half the impression on an audience she did. There was something in the musical-glass-like tone of her voice that went at once to the soul; something in the exquisite brilliancy and facility of her

passing shake, that not only procured a willing pardon for all faults, but made the hearer doubt, whether what would have been musical sinning in other less-gifted singers, partook of the nature of sin in Mrs. Salmon. She seldom appeared to be imbued with any deep feeling herself; while one tone of her clear mellow voice would draw a tear from many a stern eye, or drive him, who was too proud to weep, to the resource of his snuff-box."

CHARLES SMITH.

CHARLES SMITH was born in London, in 1786. At the early age of four, he evinced a great genius for music, both vocal and instrumental, playing on the piano-forte at every opportunity and singing several of Dibdin's favourite songs with great truth and correctness, though he could not speak the words plain. His father had been brought up in the choir of Christchurch, Oxford, where he displayed considerable talent, but afterwards declined making music his profession; and his mother, a woman of good family, at Durham, in Yorkshire, had given traits of genius in literature, many specimens of which had appeared in the periodicals of the day. To her watchful care is said to be owing his early improvement, and uncommon success in his youthful career. At length, his precocity of talent induced his parents to give him a master; and he was, at the age of five, placed under Mr. Costellow, with whom he made such progress, that he composed a little air before he was six, to some words by his brother; and this, with some of Dr. Arne's, he used to sing, to the astonishment of his auditors, accompanying himself on the piano-forte.

He had pursued this course till he was eight years of age, when his mother, having requested the advice of the late Dr. Arnold, as to what course ought to be adopted with the child, he called at their house to hear him; when Master Smith began by playing a very difficult sonata of Clementi's, at his performance of which the doctor

expressed himself highly delighted, and then requested to hear a specimen of his vocal ability. Upon this, he sang Henry's Cottage Maid, and In Infancy our Hopes and Fears, to his own accompaniment: the latter highly gratifying his learned auditor; but when he saw the child place on the desk *The Soldier tired*, he is said to have exclaimed, laughing, "My dear, you are a clever little fellow; but I hope you are not going to attempt that song." "Yes, sir, if you please," was his artless reply, "I'll try it; but as I only bought it yesterday, I fear I shall not sing it very well." He, however, executed the air, accompanying himself, in a style which the doctor confessed he had no conception of; deeming it impossible that a child of his age could have breath sufficient to go through the running passages. The doctor admitted that he had every requisite to form a fine singer; but as the voices of boys were very precarious, recommended that he should be placed in the Chapel Royal, where he would be well grounded in the theory of music, &c. This prudent counsel was attended to; and he was accordingly introduced to the head of the choir of the Chapel Royal, the late Dr. Edward Ayrton; who, being highly delighted with the child, gave him the first vacancy in the choir, which took place in 1796. In the summer of that year was solemnized the marriage of the princess royal, and young Smith was selected to sing a principal part in the marriage anthem; in performing which, he

pleased Dr. Ayrton so much, that he gave him a silver penny. The doctor's great age and infirmities, however, prevented his paying him proper attention; and the other branches of his education being somewhat neglected, his parents took him out of the school, in 1798, and articted him to J. Ashley, a celebrated teacher of Handel's music and ballads.

In 1799, he commenced singing in private parties; and, in 1800, was engaged at the oratorios, vocal concerts, Ranelagh, &c.; and subsequently, at all the private concerts, ladies' glee-concerts, provincial music meetings, &c. He was also a regular attendant of the Prince's Harmonic Club, held at the Thatched House Tavern, St. James's Street, where he occasionally joined in glees and duets with his majesty, George the Fourth, then Prince of Wales. He sang also, regularly, at the Royal Kentish Bowman's Lodge, in Kent; where he was much caressed by the Duchesses of Devonshire and Gordon, and other ladies who graced the lodge with their presence.

After his articles with Mr. Ashley had expired, he continued his vocal career without interruption till 1803; and such was his popularity, that he frequently had three engagements for the same night. In the summer of the latter year, he went with a party to Edinburgh and Glasgow, to perform at glee-concerts; but, after his return to town, his voice becoming unsteady, he resolved, by the advice of Mr. Ashley, to cease singing soprano. He now commenced teaching, and resumed his practice on the organ, in which he had early become a proficient; and very often officiated at the Chapel Royal for Mr. Knyvett and Mr. Stafford Smith.

When he was about eighteen, he became Bartleman's deputy at Croydon Church; and was elected organist there on the resignation of that great vocalist. In the meantime, Smith had composed several songs, which were sung with great applause by Mr. Thomas Welsh and himself; his own voice having now sunk into a tenor. When nearly twenty, he made a trip to Dublin, where he formed some connexions that unsettled his mind, and kept him from his family and his business for upwards of ten months. Shortly after his return, he was appointed organist of Welbeck Chapel, on the resignation of Charles Wesley; and, about the same time, began to compose for the theatres. He furnished the music for the farce of *Yes or No*; *The Tourist's Friend*; *Hit or Miss*; *Any Thing New*; *How to die for Love*; all from the pen of Mr. Pocock, in conjunction with whom, alone, Mr. Smith wrote for the stage.

In 1813, at which time his voice had settled to a bass, he was received with great applause at the oratorios; and was engaged at the same performances for three successive seasons. In 1815, he married Miss Booth, of Norwich; and, in the following year, accepted the offer of a lucrative situation at Liverpool, where he has since resided. Among his latter compositions, are the ballads, *The Baby Boy*, and *Far o'er the Sea*; but his most celebrated production is *The Battle of Hohenlinden*, which has been highly eulogized by all musical critics. His merits, as an organist, have been frequently testified by Dr. Crotch and Mr. Charles Wesley; and his abilities as a concert-vocalist were surpassed by few during the period of his early career.

JOHN SINCLAIR.

JOHN SINCLAIR was born in or near Edinburgh, in 1790; and, from a child, is said to have received constant instruction in music. When a boy, he became extremely partial to scenic exhibitions; and used, it is said, to pass all his leisure hours, with his little

companions, in performing plays, in a place they procured for the purpose, in Edinburgh. At length his ambition led him to desire to try his powers on a regular stage; and, for this end, he and one of his associates of the sock and buskin, earnestly entreated Mountford,

the proprietor of the Edinburgh Theatre, to hear them recite. This he declined, but furnished them with a letter of recommendation to a friend of his, the manager of a provincial theatre in the neighbourhood. Of the contents of this important document, they resolved to acquaint themselves before its presentation; and, breaking the seal, found it to run thus:—"Dear Sam,—This will be presented to you by two young gentlemen, who are determined to go to h—ll their own way; and as I know no one so intimate with the old gentleman as yourself, I intrust them to your care."

This seems to have cut short their expedition; and a knowledge of Sinclair's predilection having become known to his horror-stricken father, a devout follower of the kirk, his future attendance at theatrical exhibitions was prohibited; and he was subsequently obliged, by his father, to undertake the office of chanter in a Scotch church. At this time, his musical abilities were much admired, both for the sweetness with which he sang, and his manner of performing on more than one instrument; application was, in consequence, made to the celebrated Gow, of Edinburgh, by the late Colonel Campbell, of Shawfield, that he would prevail with Sinclair to join his regiment as a clarionet player. Sinclair, who found his situation at home very irksome, and was under many obligations to Gow for his friendly offices and instructions, did not want much persuasion; and accordingly, without the knowledge of his parents, accepted the offer, and joined the colonel's regiment. Removing with it to Aberdeen, he there taught singing in most of the principal families; and was prudent enough to economize his means till he had accumulated £100, with which he purchased his discharge, and obtained a substitute. He then went to London; but meeting with small encouragement, he returned to Aberdeen in a short time. By the advice of his friends, however, he visited the British metropolis, in the hope of procuring an engagement; and, at a benefit at the Haymarket Theatre, which took place soon after, he appeared in the character of Cheerly, in *The Lock and Key*, as a young gentleman, being his first appearance. His recep-

tion was such as to induce him to decline an offer made to him, about this time, of an ensign's commission; and, shortly afterwards, he was taken by Mr. Welsh, as a pupil, for three years. Mr. Harris, of Covent Garden, no sooner heard him sing, than he concluded an engagement with him for five, and, subsequently, for seven years; Mr. Welsh sharing his salary and benefits during the time he remained under his tuition. He made his *débüt* in the character of Don Carlos, in *The Duenna*; and was received with the most flattering applause.

In 1816, he married the daughter of the late Captain Norton, who fell with Sir Ralph Abercrombie, in Egypt,—an attachment of long secret standing. The union took place in Edinburgh, without the knowledge or consent of the lady's mother; but all parties were afterwards reconciled. In July, 1818, his engagement with Mr. Harris terminating, he resolved to visit Italy for improvement, and declined, therefore, a renewal of terms with Mr. Harris; and, after fulfilling some provincial engagements, he left England for Paris in April, 1819; where he studied for some time, under the celebrated Pellerini, of the French Italian Opera. His next instructor was Banderali, at Milan, where he was offered an engagement; but declined it, in consequence of his determination to hear every style of Italian singing before he made his *débüt* in a foreign theatre.

In May, 1820, whilst at Naples, he became acquainted with Rossini, who gave him his advice and instruction; and introduced him to the manager of San Carlos. His immediate engagement was the consequence; but the revolution putting an end to the gaming-tables, the great source of the manager's profits, he resigned the management of the theatre; and Sinclair's engagement was nullified. Thus checked, after profiting, it is said, both by the instruction and advice of Rossini, he quitted Naples to avail himself of offers made him in the north of Italy. At the carnival of 1821, he was engaged at Pisa, where he had previously sung at the court of the Grand Duke of Tuscany, by whom he was liberally rewarded. He appeared at Bologna in the following spring, where he was

voted a member of the Philharmonic Academy; a distinction but rarely conferred upon foreigners: he was, the same year, engaged at Modena, and at Florence. From Florence he went to Venice, where he appeared during the carnival of 1822-3; with the advantage of having an opera written purposely for him by Rossini. In the spring of 1823, he was engaged at Genoa, on account of the visit of the king of Sardinia, who greatly distinguished him by his attention, and sent for him to sing at his palace. He declined all further offers in Italy; and, soon after, departed for England, having concluded

an engagement with Mr. C. Kemble, for fifty nights. He made his re-appearance in Prince Orlando, in The Cabinet, and was received with the most vehement applause; and in the polacca, No more by Sorrow chas'd, he was encored twice. Both his voice and style of singing have been decidedly improved by his continental tour; yet, for the last few years, his reputation has been on the decline. He is, however, in the estimation of all judges of his art, amongst the first of our theatrical vocalists of the nineteenth century. His style of executing The Thorn is a beautiful specimen of ballad singing.

KATHERINE STEPHENS.

THIS charming vocalist is the daughter of a carver and gilder, and was born in London, on the 18th of September, 1794.

She gave early proofs of her musical abilities, and was, in 1807, placed under the tuition of Mr. Lanza, who taught her, in three years, to sing at sight with perfect correctness. She went through, not only all the gradations of *solfeggios*, but a whole course of vocal exercises, designed to give facility of execution in modulations, *cadenzas*, and every style of ornament; and studied nearly two hundred pieces of music, English and Italian, selected from the best English and Italian operas, and from oratorios. Such, at least, is the statement of Mr. Lanza, who has set it forth in a letter written by him, in confutation of a report, that Miss Stephens had only received from him twenty-five lessons during the whole five years for which she was articulated to him. Whilst under Mr. Lanza's care, she sang at Bath, Bristol, Southampton, the Pantheon, and other places, with great applause; and it was not until she had mastered the most difficult parts of her professional studies, that, in the autumn of 1812, she became the pupil of Mr. Welch. Signor Guglioni, it is said, had previously recommended her to the managers of the Opera House, to supply the place of Madame Catalani; but as the subject

of our memoir was unacquainted with the Italian language, she declined the contemplated engagement.

On the 23rd of September, 1813, she made her *débüt* on the stage at Covent Garden Theatre, as Mandane, in *Artaxerxes*, and was received with rapturous applause, particularly in her execution of *Checked by Duty*, racked by Love. Her next appearance was as Polly, and her third as Clara, in *The Duenna*, in both of which she was successful, and soon became the leading female vocalist of the time. In 1814, she was engaged to sing at the Ancient Concerts, and opened the same year her performance there with, *Hush, ye pretty warbling Quire*; which is said, by some critics, to be, perhaps, the best song she ever sang. After remaining some years at Covent Garden, she transferred her services to Drury Lane, but, from some cause or other, she attracted less attention than she did at the rival theatre. Latterly she has been heard to more advantage at the oratorios, concerts, and music meetings, than on the stage; though even there, few would find more admirers.

Whether she was indebted to her vocal accomplishments alone, for the homage which has sometimes been paid her, we leave our readers to judge, from the following anecdote. "We are well aware of the fact," says an anonymous writer, "that ever since the year

1815, a gentleman has regularly attended all the metropolitan performances of Miss Stephens, sitting generally in the third or fourth row of the pit, and the instant the opera concluded, quitting the house, and placing himself at the stage door of the theatre, to catch a glance of the syren as she passed to her carriage; yet he never presumed to address her. To such a pitch of enthusiasm was he carried, that he has gone as far as Ipswich, and we believe, once even to Dublin, in hopes of meeting the lady, if she, by chance walked forth to enjoy the country scenery. To the truth of the tale we positively pledge ourselves." This gentleman is not the only one who is said to have been captivated by the charms of Miss Stephens; and more than one titled personage has been often named as her intended husband. Be this as it may, a more spotless character than that of the fair vocalist, has never been known to the stage; whilst, in private life, her quiet and unassuming manners, and her amiable conduct in all her domestic relations, have endeared her to a large circle of friends and acquaintances. It is not a solitary instance of her charitable disposition, that when she was engaged on the occasion of a benefit for the Dulwich Hospital, she not only returned the price of her services (thirty guineas), but sent ten guineas in addition.

The songs, in which Miss Stephens has chiefly distinguished herself, are: Auld Robin Gray, Oh, Slumber my Darling, Pretty Mocking Bird, Angels ever bright and fair, Let the bright Seraphim, We're a' noddin, Pious Orgies, &c. &c. The pathos and simplicity which she throws into the words of Auld Robin Gray, have never been equalled; and the ballad, as sung by her, is undoubtedly one of the most

affecting vocal performances on the stage. As an actress, she holds a respectable rank, though she has had but few opportunities offered her, of displaying her powers in that respect; in such characters, however, as Polly and Floretta, she excels; her natural artlessness infusing into those parts a charm that the most studied acting frequently fails to impart. There is a gentleness, almost approaching to timidity in her manner on the stage, which renders it the more interesting, from its being part of her real character. In some respects, however, this has been a disadvantage to her; for the slightest disapprobation on the part of the audience, has quite unnerved her, and a single hiss has been sufficient to draw tears from her, and suspend her powers of utterance in the midst of a song.

"Her voice," says a writer in *The Harmonicon*, "while it retained the early freshness of youth, was one of the sweetest that can be imagined; her compass, the usual compass of a soprano, reaching to the high D; her execution good, but not remarkable either for rapidity or variety. Ballads, and songs of simple and pathetic expression, were her forte;—loftier efforts seemed neither adapted to her taste, nor suited to her talents. An honourable independence has been the result of her labours, and whenever she retires into private life," (which she has had the prudence to do before the waning either of her powers or popularity) "she will carry with her the respect of the public, and meet with that welcome in society, which is the sure reward of talent joined to such exemplary conduct, in all situations, as she has exhibited from the commencement of her career up to the present hour."

MRS. WAYLETT.

MRS. WAYLETT is the daughter of a Mr. Cooke, a respectable upholsterer at Bath, where she was born on the 7th of February, 1800. After having received a genteel education, she was placed under Mr. Loder, the eminent

violinist, and, on the 16th of March, 1816, she made her *débüt* on the Bath stage, in the part of Elvina, in *The Blind Boy*. She continued to perform at Bath, Bristol, and Brighton, for the next two years, applauded in most of

her characters, but particularly in that of Madge, in the opera of Love in a Village; a performance which, in her hands, is said to be unequalled by any exhibition on the stage.

A severe illness, which had nearly proved fatal to her, caused her disappearance from the stage for about eight months, at the expiration of which period she accepted an engagement at Coventry. Here she became the wife of Mr. Waylett, a member of the company; having, according to her biographer, previously refused two opportunities of being united to rank and affluence. Yet the same authority tells us, that she was only "prevailed on to give her hand to Mr. Waylett, by perseverance, empty threats, and continued persecution;" a statement not very reconcileable with the former one. However this may be, their union was not a happy one, and a separation took place between them, three years after the date of their marriage, in consequence, as it is said, of Mr. Waylett's cruel treatment of his wife.

After playing in succession, at Leicester, Dover, Birmingham, and Leamington, Mrs. Waylett made her curtsy to a London audience, at the Adelphi Theatre, in October, 1820, and, to use the words of her biographer, at once became a perfect treasure to the managers, performing a great variety of business, and in every character giving universal satisfaction. She continued at the Adelphi until the summer of 1824, playing during the recess at Birmingham, where some insinuations were made in the public prints against her character, which she promptly re-

futed. The parties wrote a letter, acknowledging the falsehood of their charges, and enclosing £50 for a ticket, in case she might suffer at her benefit, which, however, was not the case. Her conduct, indeed, at this time, appears to have been highly praiseworthy, and equally guided by prudence and propriety. Finding herself suddenly thrown out of an expected, and in part concluded, engagement at Drury Lane, she quitted the apartments she then occupied as being too expensive, and took a single room, where she remained till April, 1825, when she made her *débüt* at the Haymarket Theatre. In the following year, she went to Dublin, where she met with a most enthusiastic reception; and her benefit, it is said, was never equalled by any in that theatre, except on the night of his majesty's visit. She was subsequently engaged both at Covent Garden and Drury Lane; and may be now said to be in the zenith of her fame, both as an actress and a singer, though chiefly eminent in the latter capacity. Indeed, as a singer of ballads, she is decidedly unrivalled on the stage; in proof of which, we need only allude to the chaste yet exquisite style in which she sings Kate Kearney. Her voice is remarkably sweet and clear; and, it is said, she possesses, probably, more science in music than, with one or two exceptions, any other performer. Her acting is distinguished by a *naïveté* and vivacity, of which no other singer of equal vocal pretensions can boast; and even in serious parts, she is occasionally more than respectable.

MARIANNE PATON.

THIS delightful vocalist was born in 1802, at Edinburgh; at the high school of which city her father was the writing-master. He appears to have eminently possessed the faculty of discerning the natural bent and peculiar capabilities of his children's tastes and intellect; and he soon perceived that a love of music was the ruling passion of the subject of our memoir. The evidence

she gave of her aptitude in imitating sounds and tunes, and acquiring the rudiments of composition and harmony, determined him on the serious cultivation of her abilities; and with such success, that, it is said, she composed several songs when she was only five years of age. Persevering in her musical studies, she became, in her eighth year, a subject of great attraction

in the Scottish capital, and several public concerts were given in her name, which were attended by numerous audiences, at which she made a display, as well of her abilities on the harp and piano-forte, as of her budding vocal powers. She afterwards appeared at the nobility's concerts, in London, and met with so much encouragement, that she had an annual concert of her own. Nothing could be more flattering than her prospects as a singer; yet, as her health was somewhat impaired, and the pursuit of her education in other branches was necessarily impeded by her frequent appearance in public, it was thought advisable for her to pause, for the present, in her professional career. Accordingly, she retired from public performances for the space of six years; the greater part of which time was spent in the completion of her education, and the further cultivation of her musical abilities. She was instructed in the harp and piano, by Mr. Samuel Webbe, jun., in whose family her father was engaged as writing-master; and, indeed, it was as a performer upon those instruments, rather than as a vocalist, that her friends had at first anticipated she would become eminent.

At length, the growing powers of her voice became the predominant consideration, and after much judicious cultivation, she again made her appearance in the various concerts of the British metropolis, during the seasons of 1821-2. In the latter year she ventured to appear on the stage, making her *débüt* at the Haymarket, in the character of Susanna, in *The Marriage of Figaro*. She was decidedly successful; and she afterwards played Rosina, in *The Barber of Seville*, and Polly, in *The Beggar's Opera*, in a style that at once placed her on an equality with the best female singers of the day. On her engagement at Covent Garden, some fears were entertained, that her voice had scarcely power sufficient to fill so large a theatre; but the experiment removed all apprehension on that head. She not only concluded her part triumphantly, but repeated it with increased applause; and from this moment, she became a leading favourite with the public. She gave a further

proof of her powers in the arduous part of Mandane; and never, perhaps, was that difficult song, *The Soldier Tired*, executed with greater success or effect. After having sustained a round of characters, a fresh laurel was reserved for her, on the introduction into this country of Weber's opera of *Der Freyschütz*. The fine scena of Agatha, in the second act, was sung by her in an unrivalled manner; at once delighting the audience, and realizing the ideas of the composer; who is said to have expressed himself in the most enthusiastic terms of approbation, both of her conception and execution.

Her talents were now in demand throughout the kingdom, and she performed both at theatres and provincial music meetings with an applause, scarcely inferior to that which had marked the career of Mrs. Billington. Her other performances that particularly deserve mention, are in Weber's opera of *Oberon*; and, lately, in Rossini's opera of *La Gazza Ladra*, and *Cenerentola*, as produced at Covent Garden. She sustained, says Parke, the part of Ninetta, with great truth and nature, and sung the English version of *Di piacer mi balza il cor*, with all that sweetness and brilliancy for which she is so eminently distinguished.

In Miss Paton, we may not only boast of a first-rate natural singer, but one who owes nothing to foreign instruction for her accomplishments. "She has not," as a writer in *The Harmonicon* observes, "basked in the sun of Naples, nor breathed the musical atmosphere of Venice or Milan; yet I, who am an old stager, and like Iago, 'nothing, if not critical,' and have heard every *prima donna*, from Billington, down to this present writing, have seldom uttered my *brava* with more sanction, than when listening to the strains of this charming vocalist." The following anecdote has been told of Miss Paton and T. Dibdin:—At a rehearsal of *The Beggar's Opera*, when the latter was manager at the Haymarket Theatre, the fair vocalist intimated her wish to sing *The Miser* thus a Shilling sees, a note higher. "Then, madam," replied Dibdin, "you must sing *The Miser* thus a guinea sees."

HENRY PHILLIPS.

THIS eminent singer was born in the city of Bristol, on the 13th of August, 1802. His father was a man of property, had been bred to the bar, and possessed considerable literary acquirements; but he subsequently took to the stage, and ruined himself in theatrical speculations. At this time, his talented son had already shewn a taste for music; and necessity requiring that he should be bred to some employment, his vocal abilities were fostered by his mother, who was well known as Miss Barrett, a pupil of James Hook, and a singer of merit. His further progress, however, was checked by his father's misfortunes, and his musical studies were wholly neglected for a time. At the age of seven, he made his *débüt* as Master Phillips, for his father's benefit, at the theatre of Harrogate, in Yorkshire, and sang the Bay of Biscay, in character, with great success. This led to his taking a benefit concert, at York, in the following year; the profits of which were so considerable, that it enabled his father to proceed with him to London, with a view of procuring for him some permanent theatrical engagement. This was speedily effected; and he made his *débüt* at the old Haymarket Theatre, in the character of the Robber Boy, in *The Iron Chest*, with such success, that, at the termination of his engagement, his services were secured by the Drury Lane managers.

He was still almost totally ignorant both of the theory and practice of music, and he was, in consequence, placed under the tuition of Leoni Lee, who gratuitously and most successfully cultivated his neglected powers. He continued at Drury Lane, till the breaking of his voice incapacitated him from further exertion, and deprived him of his only means of subsistence. In this destitute situation, his mind was far from giving way to despondency: for having, happily, had an early taste for drawing, which he had cultivated from amusement merely, he now resolved to make it a source of emolument.

He accordingly executed several drawings; but in vain tried every means of disposing of them. At this critical moment, they fortunately attracted the eye of a gentleman known to Messrs. Ackermann, who employed him in colouring prints, to such advantage, that he realized the sum of two guineas per week, though with intense labour. Out of this he was enabled to spare sufficient to purchase cheap editions of the songs of Handel and Mozart; and it was to this selection, and his subsequent perseverance in the study of the best masters, that his great excellence as a vocalist is probably owing.

On the return of his vocal powers, he obtained the countenance and friendship of Mr. Broadhurst, who, discerning his promising excellence, procured him an engagement at the English Opera House, where he was for some time engaged as a chorus-singer. At length he ventured on a professional speculation at Bath, where he successively appeared in the characters of the poet, in the opera of *Il Turco in Italia*, and *Don Basilio*, in *Il Barbiere di Siviglia*, in both of which he acquitted himself with great credit. About this time, he was recommended to Sir George Smart, as competent to undertake the office of principal bass singer, at his festival, then about to take place; but Sir George expressing a doubt of the young aspirant's ability to execute the songs of Handel, selected for the occasion, it was fully removed by his executing several in his presence, without further preparation. This satisfied Sir George, who immediately engaged him; and, in consequence of the celebrity he obtained at Bath, by this and other displays of his powers, his services, on his return to London, were secured by Mr. Arnold, of the English Opera House. He made his first appearance at that theatre in the arduous character of Caspar, in *Der Freyschütz*, in which he at once established his reputation as a bass singer. He has played numerous other parts with great *éclat*, and

sung at the most celebrated metropolitan, and other music meetings and concerts; where he has, in some measure, supplied the loss of Bartleman.

"Mr. Phillips's voice," says a musical authority, "is a barytone of uncommon richness and volume; his intonation is perfect; and the flexibility which enables him to ascend with perfect ease from his lowest voice to his beautiful falsetto, while it never fails to delight his auditors with its sweetness, enables him, at the same time, to execute the

most difficult passages with the greatest ease, delicacy, and smoothness."

As an actor, he studies his characters in strict accordance with the author's views; and his articulation is pure, well accentuated, and wholly free from affectation. As a composer, he ranks high in the profession: his style is light, buoyant, and tasteful. Among his most popular pieces are: *My Heart's in the Highlands*; *I'm free, I'm free!* and some Bacchanalian songs of great merit.

INSTRUMENTAL PERFORMERS.

JOHN STANLEY.

THIS celebrated blind musical genius was born in January, 1713. At the age of two years he was entirely deprived of sight, by falling on a marble hearth with a china basin in his hand. This calamity induced his parents to place him with a music-master, but more in the hope of amusing him, than of enabling him to learn a profession by which he could gain a livelihood. His instructor was Mr. Reading, a scholar of the great Dr. Blow, and organist of St. John's, Hackney; but his father finding he not only made a rapid progress, but took great delight in the art of music, procured him the superior tuition of Dr. Greene. Under this great master, such was his rapid improvement, that he obtained the organist's place at All-Hallows, in Bread Street, when only eleven years of age; and, at thirteen, in preference to a great number of candidates, he was made organist of St. Andrew's, Holborn.

In 1734, the benchers of the Inner Temple elected Stanley one of the organists at the Temple Church; and this situation, as well as the former, he retained during the remainder of his life. In the interim, on the 19th of July, 1729, the University of Oxford conferred upon him the degree of bachelor of music. His performances on the organ are said to have given so much delight to contemporary musicians, that it was no uncommon thing, when the service of St. Andrew's Church, or the Temple, was concluding, to see forty or fifty organists at the altar, waiting to hear his last voluntary, including the great Handel himself. On the decease of the latter, in conjunction with Mr. Smith, to whom and himself Handel had bequeathed his music,

he undertook to superintend the Lent performances; and after his coadjutor retired, he carried them on in conjunction with Mr. Linley, till about 1784, with an ability that few have surpassed. That he was, indeed, able to accompany a singer as he did, and above all, to conduct the oratorios, observes the author of *The Dictionary of Musicians*, is astonishing, and far beyond all possibility of explanation. It is said, that Miss Acland, his sister-in-law, played each oratorio once through to him, previously to the public performance, and that he needed no further help. "In proof of his masterly management of the organ, adds the writer of *The Musical Biography of the Three last Centuries*, "it is well known, that when, at the performance of one of Handel's *Te Deums*, he found the organ was half a note too sharp for the other instruments, he, without the least premeditation, transposed the whole piece; and this, with as much facility and address, as any other person could have done by the help of sight. This was the more remarkable, since the key into which it was transposed, from having seven sharps in the clef, is so exceedingly difficult, that it is never made use of. It is probable that there was not then in the kingdom one performer besides himself who would have attempted it, even though he had taken the trouble of previously writing out the whole of the part."

On the death of Dr. Boyce, Stanley succeeded him as master of the king's band of musicians; and in 1782, he became its conductor, in the room of Weideman. He died on the 19th of May, 1786, and was buried in the new ground of St. Andrew's, Holborn; on

which occasion, and on the following Sunday after his funeral, a solemn dirge was performed in honour of him.

Exclusively of his musical talents, Stanley was a most intelligent and agreeable companion, and contributed as much to the pleasure of the private circles in which he mixed, by his conversation, as he did in public by his professional merits. It was remarkable, notwithstanding his total blindness, that for amusement, when young, he was fond of playing billiards, mississippi, shuffleboard, and skittles; at the latter game he could generally beat all his competitors. His evenings were often passed at whist; and it was at once both curious and entertaining, to observe with what readiness and judgment he played the game. Each card was punctured at the corner with a needle, but so delicately, that the marks could scarcely be felt or seen by any person who was not apprised of them. His hand was generally the first arranged; and it was no uncommon thing to hear him upbraid the rest of the party with being tedious in sorting their cards. Another extraordinary thing was the facility with which he would alone find his way through the streets, even the intricate ones of the city, including by-passages; and he would frequently go, both on foot and on horseback, to villages in the neighbourhood of London, and even to places he had never before visited. He was seldom known to forget the voice of a person he had once heard speak; and it is related, as an instance of this faculty in him, that as he was once going with

Dr. Alcock to the sale of the effects of Dr. Boyce, he met a gentleman whom he had known, that had been in Jamaica for upwards of twenty years. This person said to him, in a feigned voice, "How do you do, Mr. Stanley?" He paused for a moment, and then replied, "God bless me! Mr. Smith, how long have you been in England?" And not less extraordinary was it, that if seated at table with twenty persons, without the situations being previously announced to him, he would address them all in order.

Besides leading the oratorios, he was the conductor, and the very soul, it is observed, of the Swan and Castle Concerts in the city, as long as they existed; and it was by the destruction of the Swan Tavern, Cornhill, by fire, where they were originally held, that he lost his two favourite violins; one a Stanier, which he always used in concert, the other a Cremona, on which he performed his solos. Besides various compositions for the organ, he was the author of two oratorios, Jephtha and Zimri. He also composed the music to an ode, performed at Drury Lane in 1760, intended as an elegy on the death of George the Second, and a compliment to George the Third; and at the same theatre, in the same year, he produced his *Arcadia*, or the *Shepherd's Wedding*, a dramatic pastoral, in honour of the nuptials of George the Third and the late Queen Charlotte. He married the daughter of Captain Acland, of the East India Company's service, by whom he had no issue.

JOHN WORGAN.

JOHN WORGAN was born in the year 1724. He was brought up under the care of his brother James, organist at Aldgate and St. Dunstan's in the East, and was, at first, so unpromising a pupil, as far as his ear was concerned, that his instructor gave up all hope of teaching him time. One day, however, when the brothers were sitting at dinner, after a morning of apparently fruitless toil on either part, John suddenly rose and exclaimed, "I have it!" "Have

what?" inquired the brother. "The time;" rejoined the pupil. "I am glad of it," said his instructor; "but come, let us see what you have." They immediately went to the harpsichord, and John surprised and delighted his brother with a practical proof of his acquisition. From this moment the spell seemed broken, and his progress then became so rapid, that it is said, James, who was both theoretically and practically, a good musician, could not behold

his success without envy. In 1751, however, his brother resigned to him his situation of organist at Vauxhall Gardens; and on his death, in 1753, John was elected organist of Aldgate. In the same year he published his first book of Vauxhall songs; and he continued to supply the gardens with vocal music till 1761, when the proprietor thought fit to try the effect of new names. At the end of nine years, however, after the changes had been rung upon the names of Arne, Potter, Arnold, and others, Worgan was selected to resume his situation of composer, in 1770. He was, however, less popular in the orchestra than in the church; and his fine playing being little appreciated by a Vauxhall audience, his continuing to preside there gave rise to a caricature, in which Apollo was represented as kicking him out of heaven, for wasting celestial energies on the profane vulgar. He quitted Vauxhall finally in 1774, and continued to teach and play from that time until his death, in 1790, after he had undergone an operation for the stone.

Worgan derived his chief celebrity from his performances on the organ;

for although his accomplishments as a composer are said to have been of a superior order, he was, in that character, little appreciated. "His compositions, indeed," says one of his biographers, "attracted a little circle of intelligent admirers; but the beams of patrician patronage passed over the unfashionable Englishman, to foster exotic plants, and he descended to the grave to await the tardy and barren retribution of posthumous justice." He was an enthusiast in his art, and successively became the worshipper of Domenico, Scarlatti, Palestrina, Geminiani, and Handel. To the memory of Palestrina, we are told, he once, at a convivial meeting, poured a libation on his bare knee; a youthful freak, that in England, as his biographer observes, "is a subject for ridicule;—not so in Italy." As a teacher of, and performer on, the organ, he was not inferior to Stanley; and he has the honour of having had for his pupil the celebrated Charles Wesley. His published compositions consist of two oratorios, some organ pieces, and a thanksgiving anthem, a set of canzonets, and several sets of songs; all abounding in taste, learning, and genius.

NEIL GOW.

THIS extraordinary self-taught musician, was born of humble but honest parents, in March, 1727. His birth place, according to Principal Baird of Edinburgh, was Strathband, in Perthshire; but at Inver, near Dunkeld, as stated in Chambers's Biography of distinguished Scotchmen. He was intended for the trade of a plaid weaver, but soon resigned the shuttle for the bow, having discovered an early taste for music, and began to play on the violin in his ninth year. It was not till his thirteenth, that he received any instruction on that instrument; he then took some lessons from John Cameron, an attendant of Sir George Stewart of Grandtully, and, it is said, soon placed himself at the head of all the performers in the country, although Perthshire then produced more skilful reel and strathspey players than any other county

in Scotland. A circumstance, which occurred before he had reached his twenty-first year, completely attested his superiority: a trial of skill having been proposed among some of the principal performers in the country, Neil was invited to join; but thinking he had no chance, declined at first becoming a candidate. He at length consented to enter the lists, and had the prize awarded to him by the umpire, a blind, but skilful minstrel, who said "that he could distinguish the stroke of Neil's bow among a hundred players."

Gow's talents soon gained him friends and patrons, among the foremost of whom were the Duke of Athol and family, and the Duchess of Gordon. He was engaged at all the balls and fashionable parties in the county; and as his reputation extended, which it

did with a celerity proportioned to his abilities, at Edinburgh, Dumfries, and all the principal towns in Scotland. So necessary, we are told, was he on such occasions, and so much was his absence felt, that, at one time, when indisposition prevented him attending the Cupar hunt, the preses called on every lady and gentleman present to "dedicate a bumper to the better health of Neil Gow, a true Scottish character, whose absence from the meeting no one could sufficiently regret."

Neil Gow died on the 1st of March, 1807, leaving a competence to be divided between his surviving children, two sons and a daughter. Few men appear to have been more estimable in all the relations of life, than the subject of our memoir. He retained to the last his simplicity of dress and manners; and both in this respect, and in his personal appearance, exhibited, as one of his biographers observes, "so characteristic a model of what national partiality conceives a Scottish highlander to be, that his portrait has been repeatedly copied. He is said to have possessed a sound and vigorous understanding, and to have combined with strong sense and knowledge of the world, a fund of broad humour, which rendered him a welcome guest wherever he visited."

With reference to his merits as a musician, the observations of Principal Baird are too pertinent and interesting to allow the substitution of any other. After stating that Gow's unrivalled excellence formed an era in the progress of the improvement of Scottish music, which has since been completed by his sons, our authority continues: "The livelier airs which belong to the class of what are called the strathspey and reel, and which have long been peculiar to the northern part of the island, assumed, in his hand, a style of spirit, fire, and beauty, which had never been heard before. It is curious and interesting to inquire, on the principles of art, in what consisted the peculiar character of a performance which had thus

charmed and enlivened the scenes of gaiety and innocent pleasure, with equal effect, in every rank and age of life. There is, perhaps, no species whatever of music executed on the violin, in which the characteristic expression depends more on the power of the bow, particularly what is called the upward or returning stroke, than the highland reel. Here, accordingly, was Gow's forte. His bow-hand, as a suitable instrument of his genius, was uncommonly powerful; and when the note produced by the up-bow, was often feeble and indistinct in other hands, it was struck, in his playing, with a strength and certainty, which never failed to surprise and delight the skilful hearer. As an example, may be mentioned his manner of striking the tenor C, in Athol House. To this extraordinary power of the bow, in the hand of great original genius, must be ascribed the singular felicity of expression which he gave to all his music, and the native highland *goût* of certain tunes, such as Tullock Gorum, in which his taste and style of bowing, could never be exactly reached by any other performer. We may add the effect of the sudden shout, with which he frequently accompanied his playing in the quick tunes, and which seemed instantly to electrify the dancers, inspiring them with new life and energy, and rousing the spirits of the most inanimate. Thus, it has been well observed, "The violin, in his hands, sounded like the harp of Ossian, or the lyre of Orpheus, and gave reality to the poetic fictions which describe the astonishing effects of their performance."

As a composer, Neil Gow is known by upwards of a hundred popular tunes published in the collection of his son, Nathaniel, at Edinburgh. They comprise no difficult or concerted pieces, but are, for the most part, of a lively character, and suited for dancing. One of them is the very beautiful air, called Locheink-side, to which Burns wrote his ballad, Oh! stay, sweet warbling Woodlark, stay.

CHARLES WESLEY.

THIS highly celebrated musical genius, whose early precocity places him on a parallel with Mozart, Crotch, and others, is the son of the Rev. Charles Wesley, M. A., and nephew of John Wesley, the famous founder of Methodism. He was born at Bristol, on the 11th of December, 1757; and, when little more than two years old, his extraordinary talent for music so far developed itself, that he could play many tunes with extreme correctness. At this early period he surprised his father, by, one day, executing an air on the harpsichord "readily, and in just time;" and he afterwards played several others. This was, probably, the result of his mother's habit of quieting and amusing him, almost from his birth, with the harpsichord. On these occasions he would not suffer her to play with only one hand; but, even before he could speak, would seize the other, and place it on the keys of the instrument. He performed himself without study or hesitation; and always put a true bass to every tune he attempted. He seems also to have possessed confidence in his own powers; and whenever asked to play before strangers, as was frequently the case, he would invariably inquire, "Is he a musicker?" and if he were answered in the affirmative, he always complied with the greatest readiness. His style was generally *con spirito*; and there was, in his manner, something so much beyond what could be expected from a child, that his hearers, whether "musickers" or not, were invariably both delighted and astonished.

On proceeding to London, with his father, in his fifth year, Mr. Beard was so much pleased with his abilities, that he volunteered his interest with Dr. Boyce, to get him admitted among the king's boys; but the offer was declined by Mr. Wesley, as he then had no thought of bringing up his son to the profession of music. Among others, he was introduced to Mr. Worgan, who would frequently entertain him, by playing on

the harpsichord; and the child, struck with his bold and full manner of playing, seemed even then, it is said, to catch a spark of his fire.

Mr. Wesley, soon afterwards, returned with him to Bristol; and, when he was about six years old, placed him under the tuition of Mr. Rooke, a good-natured man, but an indifferent musician, who allowed him to run on, *ad libitum*, whilst he sat by, apparently more to observe than to control him. Rogers, at that time one of the oldest organists in Bristol, would often set him on his knee, and make him play to him; declaring, that he was more delighted with the boy's performance than his own.

For some years, young Wesley's study and practice were almost entirely confined to the works of Corelli, Scarlatti, and Handel; and so rapid was his progress, that at the age of twelve or thirteen, it is said that no person was able to excel him in performing the compositions of these masters. On coming to London, he received instructions on the harpsichord from Mr. Kelway, and in the rules of composition from Dr. Boyce. Thus prepared, he was not long ere he began to make his first essay as an original composer; and his first work was a set of six concertos for the organ or harpsichord, published under the immediate inspection of that master; and, for a first attempt, it is said, "was indeed a wonderful production; as it contained some fugues which would have done credit to a professor of the greatest experience, and the first science." He had now taken up his residence in Chesterfield Street, Mary-le-bone; and there, about 1779, he got up a domestic subscription concert, of twelve nights, in each season, which were continued for some years. At the commencement of these trials of his skill he was but twenty-two; and, in 1784, he gave a further proof of his ability, as a composer, by the publication of eight songs, in an extremely fine and masterly style of composition; and

an anthem, beginning, "My Soul hath patiently tarried," which is inserted in Page's *Harmonia Sacra*.

Having been appointed organist in ordinary to George the Fourth, he performed one of his own compositions before his majesty, in the Royal Chapel, at Windsor, on the 12th of August, 1827, consisting of the late Hannah More's well-known little lyric drama; which she afterwards published, with his music, under the title of *The Feast of Freedom*; or, *The Abolition of Domestic Slavery in Ceylon*.

He is, undoubtedly, to be ranked amongst the first professors of music in this or any other country; nor, perhaps, is he exceeded in his knowledge of the art by any other English composer; but it is as an extempore organ-player that his powers are, probably, unrivalled. Of his manner of playing, Miss Hawkins has given an animated picture in her anecdotes. Alluding to a ma-

nuscript composition which she heard him play, she says, "I wish that, independent of the extraordinary ability which, what was in itself so difficult, required, and which it met fully in the talents of the professor, I could give the eye of the reader any idea of what the manual execution was. The greater part was performed with the hands crossed;—rapidity made the utmost quickness of sight necessary;—and the hands were, at one moment, at the most extreme distance that they could reach when crossed, and, at the next, so close, that the eye was deceived into the supposition, that that which was uppermost, was again brought under that which it crossed upon. I never witnessed anything of the kind to be put in comparison with it. I think the performer hardly drew his breath; and I myself stood looking over him, with nearly as little recollection of the necessity of respiration."

ANDREW ASHE.

ANDREW ASHE was born at Lisburn, in the north of Ireland, about the year 1759. Being sent to Woolwich for his education, he there learnt the violin from the master of the artillery band; and had made considerable progress on the instrument, when, in his twelfth year, he was recalled home, by a letter from his father. It stated that, in consequence of the unfavourable termination of a law-suit, his parents were unable to maintain their son any longer at school. He was reading the letter, bathed in tears at its contents, when Count Bentinck, a relation of the Portland family, happening to ride by the academy at the moment, stopped to inquire the cause of young Ashe's grief. After having been told the particulars, "the humane nobleman," says Ashe's biographer, "was induced to make further inquiry about him, from the master of the academy; and a correspondence between the count and the child's parents commenced in consequence, which terminated in young Ashe's removal to the house of the count, who, shortly after, took him to

the island of Minorca, where his regiment then was." Here he received further instruction in the violin from an Italian; and, before he left the island, was looked upon as a musical prodigy. Leaving Minorca, he proceeded, with Count Bentinck, through Spain, Portugal, France, and Germany, to Holland; where his patron intended that he should complete his education, with a view of becoming his land-steward. Music, however, had become too much a passion with the subject of our memoir, to allow him to attend to any other studies. He was already master of several wind instruments; but the flute, in his performance on which he afterwards was so successful, had been tried, and abandoned by him, in consequence of its limited powers.

In 1774, however, hearing that the *Sieur Vanhall* had arrived at the Hague, with a flute of six keys, Ashe was so delighted with the effect, upon a trial of the instrument, that he determined to purchase it, at any expense. He was immediately enabled, by the count, to carry his wishes into effect;

when he gave up the violin, and devoted himself solely to the flute; in which he took several lessons from the celebrated Wendling. His preceptor attempted to put him out of conceit with his new flute, by telling him that the long keys on the bottom joint spoiled the instrument; and that the small keys were of no use, particularly in quick passages. Ashe did not agree with these observations; and, in consequence, it is said, discontinued his lessons as soon as a proper respect for such a distinguished master would permit. He then, we are told, "had recourse to his own natural genius; and, after a few years incessant application, became the admiration of Holland, chiefly from the uncommon fulness of his tone in those more abstruse keys in music, which could not be produced from the flute then in general use; and which perfection was erroneously, in a great measure, ascribed to the performer, without allowing a participation in this honour to be due to the great improvement in the construction of his instrument."

Ashe now left the roof of Count Bentinck, and went to reside at Brussels, as family musician to Lord Torrington, with whom he remained till the reduction of that nobleman's establishment. He was next taken under the patronage of Lord Dillon, who endeavoured to procure for him the situation of first flute in the orchestra of the opera at Brussels. The nomination was opposed by the Brabant nobility, and the Flemish subscribers in general; who gave the preference to the resident flute of the opera, the Sieur Vanhall. The English, however, who were a material support to the opera, demanded a public trial of skill between the two

flutists; when Ashe, although inferior in style to Vanhall, gained the general applause, by his superiority of tone; for which, it is said, "in all probability, he had to thank the capabilities of the instrument, more than any preference of *emboucheur*. This musical contest took place in 1779; about five years afterwards Ashe left Brussels, for Dublin, in company with an Irish gentleman and musical amateur, of the name of Whyte. He remained in the Irish metropolis till 1791; having completely established his reputation, by his brilliant performances at the Rotunda Concerts. His celebrity at length induced Salomon to come to Dublin for the express purpose of hearing him play, with the intention of engaging him for the concerts in Hanover Square; for which he had also brought over the illustrious Haydn from Germany. Ashe made his first appearance, in London, at Salomon's second concert, in 1792, in a manuscript concerto of his own composition; and was received in a manner that at once fixed his fame. He was, soon after, appointed to succeed Monzani, as principal flute at the Italian Opera; and, both as an orchestra and concerto player, was considered the chief performer at all the established metropolitan concerts. On the death of Rauzzini, in 1810, he was chosen director of the Bath Concerts, which he conducted with great ability till 1820; when he resigned his situation, in consequence, it is said, of having lost a considerable sum by the last four years of his directorship. His wife, who was a pupil of Rauzzini, sang for some years, with great applause, as Mrs. Ashe, at the oratorios, and other public concerts.

WILLIAM THOMAS PARKE.

THIS celebrated hautboy player, and tasteful composer, was born in 1762. When about nine years of age, he received instructions on the hautboy, from his brother, a celebrated performer on that instrument. He studied the practice of music under Mr. Burney, nephew of Dr. Burney; and took lessons

in harmony from the celebrated Baumgarten. After he had appeared for a few seasons, at Drury Lane Theatre, as a soprano chorus singer, he was engaged, in 1776, as tenor violin, at Vauxhall, and, subsequently, as second hautboy player. He also played the tenor for a short time at Drury Lane;

and in 1783, succeeded Sharpe, as first hautboy at Covent Garden. "But," he says, "although I now felt very comfortable in my situation, possessing the friendship of Mr. Shield, who wrote for my instrument, and of Mr. Baumgarten, a great contrapuntist, under whom I studied composition, I did not consider the fish to be yet caught; my ambition prompting me to endeavour to obtain the still higher walk of concerts and concerto playing; to effect which, I embraced every opportunity afforded me for practice and study; and as every little helps, I had a party of talented friends, every Sunday morning, to breakfast with me, after which we played quartets and quintets, for three or four hours."

In 1800, he accepted the place of principal hautboy player, and performer of concertos on that instrument, at Vauxhall, which he retained till about 1823, when the new proprietors exchanged their fine instrumental band, scarcely inferior to any other in the kingdom, for a mere military one. He was also constantly engaged both at the principal performances in London, and the festivals and music meetings throughout the kingdom; nor, perhaps, was any other hautboyist ever so popular. He attended all the musical parties of George the Fourth, when Prince of Wales, as well as those of the late Duke of Cumberland, who, having appointed him to attend a concert on the day on which he died, is said to have inquired with his last breath, "if Parke and Shield were come?" One evening, after he had been accompanying Madame Mara on the hautboy, in a peculiarly brilliant manner, "I think," said the accomplished vocalist to Dr. Arnold, "that if I could have made a flight to Germany, Mr. Parke would have followed me." "Yes, madame," replied Dr. Arnold; "and if you had made a flight to the infernal regions, no doubt he would have followed you there, to make the Apollo-like attempt of conducting you, like another Eurydice, back again, to delight the public."

The impression which Parke made on his audience, by his performances, was shared in even by the cynical and fastidious Dr. Wolcot, who, under his *soubriquet* of Peter Pindar, thus eulogized him:

To thee, while others pour their praise,
The bard delighted joins the throng;
With pride he turns, though weak his lays,
Where merit justifies the song.
Yet think not, Parke, thy wondrous skill
Fair praise alone from mortals draws:
Lo! Phœbus listens from his hill,
And all the Muses join th' applause.

A more professional but not less complimentary view has been taken of his merits by the author of *The Dictionary of Musicians*, who says, "His tone is remarkably sweet, his execution rapid and articulate, his shakes brilliant, his cantabiles and cadences varied and fanciful, whilst his judicious style of playing adagio movements evinces the greatest feeling and expression. We must not avoid mentioning," it is added, "that he has, by his industry and genius, added to the compass of the hautboy; as he plays up to G in alt, which is a third higher than the usual extent of the instrument—E natural having been the highest note." He has not, however, confined himself to the practice of his instrument; having, as a composer, acquired a deservedly high reputation, by numerous songs, glees, &c., composed by him for Vauxhall. His instrumental pieces comprise, besides a concerto dedicated to George the Fourth, the overtures to Netley Abbey, and *The Lock and Key* (with some of the songs of the first), both very successful pieces: but to enumerate all his productions would be beyond our space. His last work appears to have been a literary effort, printed during 1830, under the title of *Musical Memoirs*; including the period from the commemoration of Handel, in 1784, to 1830; which he has interspersed with many characteristic anecdotes of his contemporaries. From the title page of this work, he appears to have been forty years principal hautboyist of Covent Garden Theatre; he is also stated to be a member of the Royal Society of Musicians, and was, some years since, elected one of the court assistants, or governor for life.

The following anecdote is related by Parke of himself. At the time he was engaged in the orchestra of Drury Lane Theatre, as tenor violin, he found so little leisure for performance on his favourite instrument, the hautboy, that he was obliged to rise very early in the morning for the purpose of practising

on it. To enable him to do this, he used to fasten a cord to his arm at night, which, being let down through the window to the area, was there left to be pulled every morning at four o'clock, by the watchman. One night, however, a drunken man passing, seized hold of the cord, and dragged it so violently that Parke every moment expected to find himself on the pavement.

"In 1775," he says, "then a boy of thirteen, having had an accident with my sky-blue inexpressibles, I was dispatched to old Forest, the family tailor, living in a small house in Market Court, Bow Street, Covent Garden, to

get them repaired. Having knocked at his door two or three times, it was at length opened by a female (the tailor being from home) with an infant in her arms. The lady, who displayed a fine figure, and an expressive countenance, inclining to melancholy, kindly took my message and my inexpressibles, promising to deliver them to her landlord. Judge, then, of my surprise, when, a few years afterwards (in 1782), I discovered that the lady who had previously favoured me, was the theatrical star, 'the grace and ornament' of the British stage, Mrs. Siddons! who had formerly lodged in the tailor's little first floor."

NATHANIEL GOW.

NATHANIEL, son of Neil Gow, and considered the most eminent of his family or name, was born at the birth-place of his father, in Perthshire, in 1766. His first musical essay was on a small violin, commonly called a *kit*; the same on which Neil Gow commenced, and which is still preserved in the family. He afterwards took lessons at Edinburgh, under Robert M'Intosh, and next under M'Glashan, an excellent composer of Scottish airs, and an able leader of the fashionable bands. His instructor in the violoncello was Joseph Reneagle, a person of some note in the musical world; and who afterwards became professor of music at Oxford.

When not more than sixteen years of age, Nathaniel was appointed one of his majesty's trumpeters for Scotland, with a salary of £70 per annum. At this time he was known as an excellent violin player, and a successful teacher, and, in 1791, he succeeded his brother, William, as a leader; a situation which he is said to have maintained for forty years, with a degree of success far beyond that of any one that ever preceded or followed him. In 1796, he commenced music-seller, in partnership with Mr. William Shepherd; but though they carried on, for thirteen years, the most extensive business in that line of any town in Scotland, Mr. Gow found

himself, at the expiration of that period, obliged to make up such a sum to his partner's executors, as considerably deducted from his previous profits.

Whilst he was engaged in business, Mr. Gow continued to publish, at different periods, the collections commenced by his father and himself; they consist of six books, besides three volumes of beauties, being a republication of airs in the three first collections, with additions; four volumes of a repository of Scotch slow airs, strathspeys, and dances; two volumes of Scots vocal melodies, and a collection of ancient curious Scots melodies; together with a great many smaller publications, all arranged by himself for the harp, the piano-forte, violin, and violoncello. These collections are considered the most complete and extensive ever submitted to the public; and have superseded that of Arnold, and of all others anterior to him.

Gow, after an interval of some years, again commenced business, in partnership with his son; but after his death, in 1823, the trade speedily declined, and ended with the bankruptcy of Nathaniel, in 1827, "at a time," says his biographer, "when age and infirmity prevented him from doing anything to retrieve his fortunes." In this situation, his friends advised him to advertise a ball for his benefit; on

which occasion he put forth the following circular:—"When I formerly addressed my kind patrons, and the public, I had no other claim than that which professional men generally have, whose exertions are devoted to the public amusement. By a patronage the most unvarying and flattering, I was placed in a situation of comfortable independence; and I looked forward without apprehension to passing the decline of my days in the bosom of my family, with competence and with happiness. Unfortunately for me, circumstances have changed. By obligations for friends, and losses in trade, my anxious savings have been gradually wasted, till now, when almost bed-ridden, unable to leave my house, or to follow my profession, I am forced to surrender the remnant of my means to pay my just and lawful creditors. In this situation, some generous friends have stepped forward, and persuaded me, that the recollection of my former efforts to please may not be so entirely effaced, as to induce the public to think that my day of distress should pass without notice or without sympathy." The ball produced him nearly £300; and yielded him a sum little inferior on its repetition, the three following years. Besides this assistance, he has latterly received a pension of £50 per annum, voted him by the gentlemen of the Caledonian Club. It is to be lamented, however, that no liberality on the part of others, nor any exertions of the subject of our memoir, can now retrieve the serious losses he has undergone; amounting,

as it is said they do, to not less than £20,000. His great abilities, and equally great emoluments, render it highly probable that he should have amassed, in the course of his long career as a teacher and leader, a sum little short of the above. He was frequently paid one hundred and fifty guineas for attending at Perth, Dumfries, &c.; and, in several instances, he was summoned to England. "One of the first objects," says his biographer, "in the formation of fashionable parties, was to ascertain if Gow was disengaged; and they would be fixed, postponed, or altered, to suit his convenience."

Mr. Gow has been twice married, and has several sons and daughters, besides the son to whom we have already alluded. This gentleman, who, after having received a medical education at Edinburgh and Paris, forsook his destined profession for that of music, is the composer of the beautiful melody of Bonny Prince Charlie, and many others.

The subject of our memoir has been justly described, in a biographical account of his father, as one "whose respectable character, and propriety of conduct, have long secured him the esteem and favour of the public; and whose knowledge of composition, and variety of talent in the art, joined with the greatest refinement of taste, elegance of expression, and power of execution, render him, beyond all dispute, the most accomplished and successful performer of Scottish music, in general, ever produced in this country."

JOHN BAPTISTE CRAMER.

THIS eminent musician and composer is the son of William Cramer, who brought him over to England with him in 1770, when yet an infant, although he is said to have already given indications of a taste for music. Surrounded by professors of the first eminence, his latent powers were quickly drawn forth, but his father had no opportunity of discovering the true bent of his genius till he had attained the age of six years, when it was manifested by his taking

every opportunity of practising privately on an old piano-forte. His father being determined to cultivate his taste for this instrument, shortly after apprenticed him for three years to Bensar, a German professor, in London; at the expiration of the time, he was placed with the celebrated Schroeter, and subsequently under Muzio Clementi. At the completion of his tuition, he was only thirteen; and after he had, for another year, studied the works of the greatest

masters with devotion and assiduity, his fame, as a pianist, spread so widely through the metropolis, that he was invited publicly to play at several of the first concerts, where he astonished the best judges and most tasteful audiences, by the brilliancy of his touch, rapidity of his execution, and precocity of his genius. Both himself and his father were, at this time, looked upon as two of the first instrumentalists of the day; and their assistance was anxiously sought in every orchestra of importance throughout the kingdom.

John Baptiste did not, however, neglect the important study of the theory of composition; which he, at this period, pursued under the eye of the celebrated professor, C. F. Abel. At seventeen, he went to the continent, and exhibited his talents in several of the principal towns, in such a manner as to delight and astonish all who heard him. During this tour he became known as a composer, and published, at Paris, several operas and sonatas for his favourite instrument. He returned to England in 1791; but went abroad again a few years after, and visited Germany and Italy; and whilst at Vienna, he renewed his acquaintance with Haydn, who had honoured him with his attentions and friendship during his residence in London. Shortly after his return to England he married, and, with the exception of occasional visits to Paris, on subjects connected with his profession,

has since been located in London, where he has, for several years, headed the music publishing firm of Cramer, Addison, and Beale, Regent Street. His name is well known throughout Europe as a pianist of unrivalled excellence; at least the palm is yielded to him by all who prefer taste and feeling, to mere mechanical display, in which, perhaps, there are some who excel him. "His brilliancy of execution," says a critical authority (though he disdains to practise the mere legerdemain tricks which are calculated to entrap the unwary), "is astonishing; but this quality, which is, in fact, purely mechanical, amounts to little or nothing in the general estimate of such merits as his; taste, expression, feeling, the power that he possesses of almost making the instrument speak a language, are the attributes by which he is so eminently distinguished." Mr. Cramer is also celebrated as a teacher, in which character he may be considered as having given the finish to the improvements in the school of pianists in this country, which Clementi founded; and his Instructions and Studies for this instrument, are justly considered as amongst the best in Europe. Besides these elementary works, he has published a multitude of airs, duets, operas, sonatas, concertos, &c., for the piano; all abounding with beauties peculiarly his own, and of a highly original and tasteful style.

ROBERT LINDLEY.

THIS eminent performer on the violoncello, was born at Rotherham, in Yorkshire, in 1777. He displayed a fondness for music from his infancy; and at four years of age, his father, who was an amateur musician, could not please him so much as by playing to him on the violoncello. He shortly after commenced teaching him the violin; and as soon as he had attained the age of nine years, gave him lessons on the violoncello, in which he continued to be his instructor for seven years. He subsequently received lessons from the celebrated Cervetto, who undertook to give

him tuition gratuitously; and under so excellent a master, with a genius of the highest promise, Lindley could not fail to excel. Soon after his arrival in the south of England, and during the time the Prince of Wales, afterwards George the Fourth, held his court at the Pavilion, Brighton, Lindley being engaged at the theatre there, was commanded to perform before his royal highness, who expressed himself highly delighted with his powers. On some subsequent occasion he is said to have consented to play a duet with the prince's teacher, Crossdill, on condition

that each should execute no more than was written for them by the composer. This was agreed to; but Crossdill, it is added, departed from the engagement, and began to extemporize; in which example, Lindley followed him with such effect, to the surprise of the audience, that thunders of applause alternately resounded to "Bravo, Crossdill!" "Bravissimo, Lindley!" till the close of the piece; when the latter rose indignantly at the want of faith in his opponent, put up his instrument, and declared he would never again play with him.

In 1794, he had acquired such deserved consideration, that he succeeded Sperati as first violoncello at the Opera or King's Theatre, a post he continued to hold with undiminished reputation till within a season or two, when the salaries were so reduced, on account of French performers being to be had at inferior rates, that he, with Willman, and other eminent instrumental performers, retired from the orchestra. They have, however, since obtained their old stations in the orchestra, with their original salaries. For the last thirty years, it may be said, that no music meeting or concert of consideration, in England, could have been considered complete without the assistance of Lindley: his performances alone, indeed, in many provincial towns, would be almost sufficient to draw an audience. No musician, probably, ever had a greater command of his instrument, and his style of playing is undoubtedly unique. His bow-arm has unlimited powers of action; his tones are full and sweet; his variety of expression, perfection of tune, power of modulating, and rapidity in fingering (his passing from the top to the bottom of the finger-board of his unwieldy instrument being an operation of no effort to him), is truly surprising.

In private life he is a most amiable man, and an excellent companion. Though not communicative, in consequence, probably, of an impediment in his speech, no man enjoys pleasing and instructive conversation more. The writer of this memoir heard from the celebrated violinist, Nicholas Mori, the following anecdote of Lindley, which is a forcible example of the ruling passion; though, in this instance, happily, not exemplified in death:—Whilst on his way, with Mrs. Salmon and other eminent vocalists and musicians, to attend the Birmingham music meeting, the stage coach in which they travelled was upset. Lindley was one of those who escaped without much injury; but his first thoughts, on rising, were respecting the fate of his violoncello, which he no sooner saw lying in the road, than he hurried towards it, and dragging it under a hedge, very coolly unlocked the case, took out the instrument, and began to try its tone. The discordant sounds which it yielded, soon met the ears of the other passengers, one of whom, a lady, unable to see, from the dusk of the evening, whence they proceeded, and mistaking them for the moans of some one expiring, exclaimed to one of her companions, "Do go and assist the poor gentleman, yonder! List, how he is groaning!"

Mr. Lindley has composed several concertos and other works of merit for his instrument; and is one of those who early adopted the popular plan of introducing in his concertos some popular melody, upon which to ground the delightful variations with which his pieces abound. He has a son, William, who was born in London, in 1802, who, though he cannot be said to possess that power which characterizes his father's hand, is equalled by few other violoncello players in the British metropolis.

BENJAMIN JACOB.

BENJAMIN JACOB was born in London, in 1778, and was first instructed in the rudiments of music by his father, a tolerable amateur performer on the

violin. In his eighth year he entered as a chorus singer in the choir of Portland Chapel, being introduced into it by Robert Willoughby, from whom

Jacob received his earliest vocal instruction. He soon after commenced of his own accord upon the harpsichord, but was subsequently placed under the tuition of Mr. Shrubsole, the organist of Spa Fields Chapel, and Matthew Cooke, organist of Bloomsbury Church; but, as his biographer observes, he was principally advanced in the science by his own study, attention, and perseverance, making whatever he heard or saw in music a lesson. When only ten years of age, he was appointed organist of Salem Chapel; and, at twelve, was chosen to fill the same situation at Carlisle Chapel, Kennington Lane. About this time, he gave a proof of his correct ear in temperament, by tuning the piano-forte of Haydn, who was then in London, so much to that great composer's satisfaction, that he desired Jacob should always tune his instruments. Such rapid reputation did he obtain as an organ player, that he was frequently engaged, in his eleventh year, to perform in places of worship, for charitable purposes; and, as a singer, he was one of the treble boys at the two last musical festivals in Westminster Abbey, in 1790-91. From 1790 to 1794, he held the situation of organist at Bentinck Chapel, Lisson Green; and in the December of the last year, he succeeded Immyns, as organist of Rowland Hill's Surrey Chapel.

In 1796, he commenced studying harmony under Dr. Arnold, and by him was proposed a member of the Royal Society of Musicians, into which body he was elected in 1799. In the following year, he conducted a series of oratorios, under the direction of Bartleman, in Cross Street, Hatton Garden; and for many years he presided at the annual concert for the Choral fund. In 1808, he instituted, at the Surrey Chapel, an organ performance without any vocal accompaniments, consisting

of a selection of airs, chorusses, and fugues, from various authors. In 1809, he was joined by Samuel Wesley in a public performance, each playing alternately. They chose the fugues of Sebastian Bach, and Handel, with many of the latter's overtures, airs and chorusses; and drew an audience of about three thousand persons, including many persons in the first rank of professors and amateurs. These performances were repeated in 1811, 1812, and 1814, when Dr. Crotch played alternately with Jacob. He had previously opened the organ of St. Swithin's, London, and that of Camden Chapel, Camberwell, and in the year last-mentioned, he was appointed umpire in the selection of an organist of St. Paul's, Deptford; an honour which was imposed upon him on several other similar occasions. In 1818, he conducted, at the organ and piano-forte, the Lent oratorios at Covent Garden Theatre; and in the October of the same year, was elected an associate of the Philharmonic Society. In 1823, he was chosen one of the court of assistants of the Royal Society of Musicians. He has for several years conducted an annual concert at the Surrey Chapel, for the benefit of the alms-houses belonging to that place; a performance which is always crowded, and produces about £200 annually.

As a composer, Mr. Jacob is favourably known by his *National Psalmody*, a collection of tunes for every Sunday throughout the year, many of them entirely composed by himself. He has also produced a second volume of tunes, for the use of the Surrey Chapel; *Dr. Watt's Divine and Moral Songs*, as solos, duets, and trios; *Stay oh! stay, thou lovely shade*, a glee for two trebles and bass; *Sure not to life's short span confined*, a glee for alto, tenor, and bass; and *Maternal Tenderness*, a canzonet by William Bayley.

JOHN WHITE.

THIS eminent organist was born in York, in 1779, and was intended for the medical profession by his parents, till they were induced to alter their

views in consequence of the decided taste developed, by the subject of our memoir, for music. "They observed," says his biographer, "that wherever

the sound of a violin was to be heard, the young boy was found to be an eager listener; that neither marbles, hoop, cricket, nor, indeed, any other juvenile amusement, possessed the least charm for him; that although compelled to attend the grammar-school from seven in the morning till five in the evening, he sought no relief from the confinement of school in the amusement of his schoolfellows; but preferred sitting to hear the strains even of indifferent music." He was now regularly educated for the profession for which he had shewn so decided an inclination; and, before he was thirteen years of age, is said to have surprised the citizens of York, by performing a concerto of Borghi, whose works were at that time considered equally difficult of execution, and masterly in composition.

In 1794, he was engaged by Lord Harewood as leader, teacher, and director of his private concerts at Harewood House: he superintended them for many years, upon a very handsome salary, which is said to be still continued to him by the present earl. The visits of White to London, with his noble patron's family, enabled him to complete his musical instruction in various departments of the art. He learnt the piano-forte under Dussek; thorough-bass, the organ, and singing, under John Ashley; the violin under Raimondi; the harp under Philip Meyer sen., and the violoncello under Dahmen. The study of these different instruments did not retard his progress in any particular one; indeed he played so admirably on all, that it was difficult to say in which he succeeded best. The violin and violoncello were, probably, his favourite instruments; and, being introduced by Salomon to the

professional concerts in town, he was chosen to supply the place of Linley and Dahmen on these instruments.

The subject of our memoir married, in 1803, the daughter of John Sharp, Esq., of Gildersome, in Yorkshire; and, soon after, accepted an invitation to settle at Leeds. He was appointed organist of Harewood Church, in 1804; of St. Paul's, Leeds, in 1807; and in 1821, of the parish church of Wakefield. From 1793 to 1818 he had attended almost all the principal concerts in the northern part of the kingdom; where he was considered unrivalled as a concerto player, and leader in Handel's oratorios. "In Yorkshire," says a critical authority, "we may safely pronounce White to be the favourite and popular leader, particularly in Handel's oratorio music; which may be said to have been greatly cultivated and improved under his direction. His skill, indeed, in this department is very great; and has given a confidence and accuracy to the chorus singers of the West Riding, which renders them almost unrivalled. They may now dispute the palm with the Lancashire chorus singers, who have long been considered the first in England; and, perhaps, in their treble voices, still are so: but we may venture to say that, since White has had the management of the orchestras in the West Riding, the male voices, which are there brought forward, may enter the lists with any of their neighbours."

The time occupied by Mr. White, in his attendance on the schools, and his regular pupils, has prevented his giving to the press any composition; though he is said to be the author of some church services, anthems, chants, responses, &c. worthy, in every respect, of publication.

JOHN PURKIS.

JOHN PURKIS was born in London, in 1781, being blind in both eyes, of a cataract, which was discovered when he was about twelve months old. As soon as he could speak he discovered a fondness for music, and, at the age of

three years, he could sing correctly several popular airs. At six, he was placed under the care of Thomas Grenville, the organist of the Foundling Hospital, and blind, like his pupil, but celebrated for his abilities, both as a teacher and per-

former. The progress of young Purkis was surprising; insomuch that those who heard him play, could scarcely believe that it was a blind child who produced such effects. At seven years of age he performed many of Handel's overtures, and was in the habit, says one of his biographers, "of playing voluntaries and other parts of the service at the Foundling Chapel, to the great delight of his master and the congregation, who frequently seated themselves in the organ gallery for the purpose of being eye-witnesses to the playing of young Purkis, who was then generally known at the chapel by the appellation of young Handel."

Up to his ninth year, the subject of our memoir had received instruction by means of a mechanical table and apparatus, invented by Mr. Stanley, but this was now entirely thrown aside; his memory being capable of retaining any piece of music that was once read over to him. An instance, indeed, is related of his hearing, on one day, many pages of newly published music read over to him, and deferring to try it on the instrument till the next, when he went through the whole correctly. As early as 1790, he was appointed organist of Margaret Chapel, in Margaret Street, Cavendish Square; and, three years afterwards, to the same post at St. Olave, Southwark, after a contested election with twelve adult candidates, over the most popular of whom he obtained a majority of one hundred and eleven. At this period he frequently devoted ten hours a day to study and practice; and, in the course of time, he acquired, by self-application, a knowledge of several instruments, besides the organ and piano-forte, including the harp, violin, French-horn, bassoon, flute, flageolet, &c. &c. The organ, however, continued to be his favourite instrument; and as the Temple Church contained one of the finest in the kingdom, he made several attempts to obtain the organist's place there, and at length accepted a deputy's situation in that church for three years. In his twenty-second year he was elected organist of St. Clement's Danes, Strand; and on his leaving St. Olave's, had the compliment paid him of being appointed umpire at a trial of skill amongst the candidates for the succession to his office.

Mr. Purkis had passed thirty years of his life in total blindness, when an oculist from Exeter ventured to give him hopes of obtaining his sight. After the first operation, which took place at his father's house, in Chancery Lane, on the 9th of June, 1810, he was able to distinguish several objects. It would appear that he had previously gained a tolerably accurate notion of colours; for on first seeing the pavement, he described it as being white as snow; and a hat being placed before him, as round and black. He supposed St. Paul's Cathedral to be a black cloud, till he was informed that clouds were always moving and changing their appearance; moving objects he was at a loss to describe. The future operations on his eyes were performed in the house of the surgeon, at Exeter, where he remained from the middle of August to the end of October. He returned to London with his sight restored in such a manner, as to enable him to walk the streets of London alone, and to fulfil all the purposes of domestic life without assistance. It was expected that the recovery of his powers of vision, might have a tendency to destroy his musical talents, but in a concert given by him, shortly after his arrival in London, he afforded ample proof, by his performance on several instruments, that his capacities in this respect were perfectly unimpaired. Some years afterwards he again lost his sight, but not in such a degree, we believe, as to deprive him of the use of it altogether.

One important feature in the career of Purkis, was his introduction to the late Lord Kirkwall, by whom he was empowered to superintend the construction of a superb chamber organ, then building for his lordship, by Messrs. Flight and Robson. His performance on it when it was complete, at the rooms of those gentlemen, in St. Martin's Lane, attracted crowds of persons daily; and it is said, first gave the builders the idea of constructing the Apollonicon for the purpose of public exhibition. His admirable performances on this magnificent instrument are too well known to require comment; suffice it to say, that they form an era in musical history, and create scarce less wonder and delight than are produced by its mechanical powers.

The ear of Mr. Purkis is said to be so acute, that if a whole orchestra be performing, and one instrument in the band is a quarter of a tone flat or sharp, he can not only detect the error, but point out the identical instrument from which it has arisen. No one has a more accurate knowledge of the mechanism of the organ; the sound alone is sufficient to enable him to calculate the number of its pipes. With respect to his merits as a composer, his biographer observes: "Although the publications of Purkis are not very numerous, yet what have appeared are generally admired; and it may be presumed, that as he on all occasions requires an amanuensis (from those days having been spent in darkness, in which

is usually acquired the art of using pen and ink), his publications will not be very voluminous, although some of his manuscript compositions are truly sublime. Whilst speaking of the manuscripts, we should state the fact, that when he composes a piece of music, he writes, as it were, in his mind, such parts as he approves; and when he has prepared a fair mental copy (if we may be allowed the expression), sends for his amanuensis, and dictates his ideas much quicker than any one can write them." Mr. Purkis is said to be a good arithmetician; and, in addition to his other musical merits, has that of bringing to perfection the double flageolet, originally invented by Scott, and on which he himself plays beautifully.

ACTORS.

ACTORS.

ROBERT WILKS.

ACCORDING to the testimony of his schoolfellow, Daniel O'Bryan, Robert Wilks was born in 1666, in Meath Street, Dublin, where his father carried on the business of a stuff weaver. Bellchambers, however, in his edition of the life of Colley Cibber, says, "the ancestors of this great comedian were seated at Bromesgrove, in Worcestershire, where Judge Wilks, his grandfather, raised a troop of horse at his own expense, for the service of Charles the First, in whose cause the family suffered so much, that the father of Robert, with his wife, and the scanty remains of an ample fortune, removed to Dublin; near to which, at a place called Rathfarnham, the comedian was born, in the year 1670." He was sent to school with a view of being educated for the church; but paying more attention to penmanship than to his classical studies, a situation was procured for him in the office of the Irish secretary at war, where, for some time, he conducted himself with great assiduity: but, having contracted a fondness for play-reading, and an affection for a neighbour's daughter, whom he married clandestinely, his inattention became so manifest, that he was at length dismissed from his situation. His prospects were now truly deplorable: his wife, having been turned out of doors by her father, on the discovery of her pregnancy, had but just claimed his protection; and Mr. Wilks senior, equally enraged at the connexion his son had formed, had forbidden the young couple to stay in his house a single night; and declared to his own wife, that if she ever went near them, or gave them the least assistance, a separation would certainly ensue between themselves. Such harsh

treatment became, at length, the common topic of discourse in Dublin, and induced a Mr. Cope, a respectable goldsmith, with the approbation of his wife, to offer the unfortunate pair an asylum in his house, where Mr. and Mrs. Wilks were most kindly entertained for two years, in the course of which the latter became the mother of as many children.

The stage, to which Wilks had an early propensity, was now sought by him as a means of obtaining subsistence, and, in January, 1689, he made his first appearance at the Dublin Theatre, in the character of Othello. His success was sufficient to induce the manager to enter into an engagement with him, at a salary of £1 per week, which was, in the next year, increased to 30s. On the breaking out of the troubles in Ireland, which occasioned many protestant families to quit that kingdom, Wilks was advised to try his fortune in London, and was furnished with an introduction to Betterton, by an actor named Richards. The assistance of Mr. and Mrs. Cope, and a present of twenty guineas, which they had prevailed upon old Mr. Wilks to make his son, enabled him and his family to reach the British metropolis, where he was received into the Drury Lane company, but at a salary of only 15s. per week. The best part allotted to him, was that of Lycippus, in *The Maid's Tragedy*, his diffidence in which, so pleased Betterton, who performed in the same play, that he said to him, "Young man, this fear does not ill become you; a horse that sets out at the strength of his speed, will soon be jaded." But though Dryden, Wycherley, and others, expressed themselves, as well as Betterton, in

favourable terms of his performance, he continued for nearly three years to play low parts in comedy. At the expiration of that period, though Bell-chambers says he remained in London but one winter, he was engaged by Ashbury to return to Dublin; where he played superior parts with great applause.

His career, for a time, was cut short by a violent fever, caught in consequence of his exertions in the character of Alexander the Great, and which nearly terminated his life. On his recovery he again appeared at the theatre, and continued to perform, till a report that he was too intimate with his friend Ashbury's wife, determined him on returning to London. Ashbury, who had every confidence in the honour of Wilks, had long disregarded these rumours; but at length began to give credit to what he heard. Wilks then went to him, and said, "Sir, as you have known the world many years longer than I have done, I was in great hopes that you would have been so far your own friend, as not to give credit to idle and groundless reports. Rumour is a common liar; and if the tittle tattle of the multitude shall be admitted as a sufficient proof, whose reputation is safe? I declare myself innocent; and am willing to give you the most convincing satisfaction, that I am incapable of such unworthiness, while I shall esteem myself happy if I can restore your former tranquillity and peace of mind." "That is not in your power," said Ashbury; "I wish it could be done; but the arrow is too deeply rooted, ever to be drawn out." "Then, sir," replied Wilks, "since you are obstinately bent not to suffer any means to be used which may remove your uneasiness, I can only promise you, that in a very little time, I shall put it out of the power of malice to say, that you shall disquiet yourself for the future on my account." Neither, however, the protestations of Wilks, nor of Mrs. Ashbury herself, had the desired effect; and the former, therefore, carried into execution his resolution of leaving Ireland, though Ashbury now endeavoured to detain him, sensible of his merit, and convinced, perhaps, of his innocence of the charge imputed to him.

Wilks's re-appearance at Drury Lane, was in 1696, in the part of Roebuck, in Farquhar's *Love and a Bottle*; but his success was not complete till he played Sir Harry Wildair, a character which Farquhar is said to have drawn on purpose for him. The piece had a run of fifty-two nights; and Wilks was so applauded, that Powell, who had at first treated him with pretended contempt, grew seriously jealous, and after a quarrel, in which Wilks acted with great spirit, went over to the opposition company in Lincoln's Inn Fields. Soon after his appearance in the part of Wildair, Wilks, who had lost his first wife, married a Miss Knapton, and, in 1708, he became one of the managers of the Haymarket Theatre. In this situation, Cibber describes him as too fond of fame, and less solicitous for the pecuniary interests of the theatre, than for the glory of the performance; but, it should be recollected, as Mr. Galt observes, that it was during the period of Wilks's joint management, that the English stage was conducted with the greatest success.

After the death of his second wife, Wilks married a third; like his two former ones, she possessed no fortune, being, though a lady, compelled to earn her livelihood as a sempstress. She was employed to make some shirts for Wilks, who, pleased with the niceness of the work, requested to see the lady at his lodgings, and, soon after, courted and married her. As a friend expressed some surprise at his choice, he is related to have said, "Sir, as Providence has been pleased to bless me with a competency, sufficient to maintain myself and a family, could I do better than take to my arms one who wanted such a blessing? I assure you, that, as love was the only motive that prompted me to marry the gentlewoman who is now my wife, the unhappy circumstances she was in shall not in the least diminish, but rather serve to increase, my affection to her; and I am fully convinced, that, as our love is reciprocal, there will be no room for complaint on either side. I shall look upon her children as my own; they shall not want anything that is necessary or convenient for them; nor am I under any apprehension of their not discharging a filial

duty to me, since they have been educated in the best and most virtuous principles."

Wilks died on the 27th of September, 1732, and was buried at midnight, by his own request, in order to avoid ostentation, in the church of St. Paul's, Covent Garden.

The distinguishing feature of Wilks's private character was generosity; innumerable instances of which have been related, not only of purse, but of heart. He enabled Farquhar to come to England, by giving him ten guineas, although at the time he was in indifferent circumstances himself; and when that eminent dramatist was again in distress, presented him with twenty guineas, as an inducement to him to write a comedy; the fruit of this liberality was, the celebrated *Beaux Stratagem*, on the third night of which the author died of a broken heart. Wilks was one of those who assisted the unfortunate Savage; and it is worthy of remark, that, when he obtained from his reputed mother the sum of sixty guineas, she assured Wilks that Savage was not her son; but was palmed upon her, for the child which she had put out to nurse. O'Bryan speaks of the amours of Wilks, but says that they were few; and, indeed, his partiality for a married life, and his uniform kindness in all his domestic relations, proved, that libertinism was neither his choice nor his habit. His "gaiety of humour," says Galt, "was without that carelessness of others' feelings, which is too often associated with light-heartedness; nor does his life afford any support to the opinion of the satirist, that those who have themselves drunk deeply of distress, are apt to look with disgust, rather than pity, on the sufferings of others."

As an actor, Wilks was successful, both in tragedy and comedy, but excelled chiefly in the latter. His *Sir Harry Wildair* was, according to Cibber, the best acted part that ever our English theatre had to boast of; whilst Davies, in his *Dramatic Miscellanies*, says, that his *Prince of Wales* was one

of the most perfect exhibitions of the theatre. "He threw aside," he tells us, "the libertine gaiety of *Hal* with felicity, when he assumed the princely deportment of *Henry*. At the *Boar's Head* he was lively and frolicsome. In the reconciliation with his father, his penitence was ingenuous, and his promises of amendment were manly and affecting. In the challenge with *Hotspur*, his defiance was bold, yet modest; and his triumph over that impatient and imperious rebel, was tempered by generous regret." The part of *Buckingham*, in *Henry the Eighth*, was rendered, as performed by him, one of great importance. His delicate manner of addressing ladies, was equalled by no actor of his own time; and hence his *Castalio* and *Hamlet* were particularly admired. "To beseech, gracefully," says Sir Richard Steele, speaking of Wilks as a tragedian, "to approach respectfully, to pity, to mourn, to love, are the places wherein he may be said to shine with the utmost beauty."

Wilks had a tall, erect person, pleasing aspect, and elegant address; good sense and diligence, and so tenacious a memory, that in all the parts which he performed for forty years, he rarely changed, it is said, or misplaced an article in any one of them. "I have been astonished," says Cibber, "to see him swallow a volume of froth and insipidity in a new play, that we were sure could not live above three days, though it had been recommended to the stage by some good person of quality." But he carried his professional zeal still further, if the following anecdote be correct:—Having a part in a new comedy to study, in which he found a particular speech, very difficult to get by heart, he persuaded the author to cut it out altogether; but on going home from the rehearsal, he thought it such an indignity to his memory, that any thing should be considered too hard for him, that he made himself perfect in the speech, although he knew it was not to be spoken.

BARTON BOOTH.

THIS distinguished tragedian, the third son of John Booth, Esq., and descended from an ancient and respectable family in Lancashire, was born in the year 1681. He was sent, for education, in his ninth year, to Westminster School, then under the superintendence of the celebrated Dr. Busby. Booth became one of his most favourite pupils; not only on account of the proficiency he made in his studies, but also of the dramatic spirit with which he recited his lessons; the doctor himself having had a propensity to acting, in his youth. The subject of our memoir was assigned a part in the Latin comedy, annually performed at the school, and gained such applause by his acting, that he determined secretly to make the stage his profession. Dr. Busby was the most vehement in his approbation of our young actor, so that his father, who had a great aversion towards the stage, would sometimes tell his son, in alluding to this circumstance, that "the old man poisoned him with his last breath."

On reaching his seventeenth year, when it was intended that he should be removed to the university, with a view of preparing himself for the church, Booth ran away from school, and joined a strolling company in the country. The hardships he underwent, at length, made him glad to return home; but though he was kindly received, his predilection for the stage was not overcome, and again leaving home, he acquired some renown as an actor at Bartholomew Fair. Soon after, meeting with Ashbury, the Dublin manager, he accompanied him to the Irish metropolis, where, in June, 1698, he made his *début* in the character of Oroonoko. A ludicrous incident might have marred his success: happening to wipe his face as he entered the stage, he appeared with a pie-bald countenance, which set all the audience laughing, till he discovered and rectified the accident. The applause, however, with which he was

received, so pleased Ashbury, that he made him a present of five guineas, and treated him with great kindness during the remainder of his stay in Dublin, which lasted two years. At the expiration of this period, he came to London, and was engaged by Mr. Betterton, to appear at his theatre. He made his *début* in the character of Maximus, in the tragedy of *Valentinian*, and at once took his station among the first actors of his day. After the death of Betterton, he was received into the Drury Lane company, and in 1712, he was fixed upon, by Addison, to perform the part of Cato, in his tragedy of that name, on its first representation. The applause he received was most enthusiastic; and, undoubtedly, the manner in which he sustained the character of Cato, contributed, no less than the political allusions with which it abounded, to the success of the piece. At the conclusion of the play, Lord Bolingbroke made him a present of fifty guineas, "for his honest opposition to a perpetual dictator, and his dying so bravely in the cause of liberty;" and the next day, we are told by Cibber, in his *Apology*, the managers presented him with the same sum, at the suggestion of Dogget.

In 1713, he was, by the influence of Lord Bolingbroke, appointed one of the patentees of the theatre; a measure which gave great offence to his colleagues, who thought his nomination an invasion of their property. As manager, however, he so conducted himself as to obtain, for twenty years, the continued approbation of the public, and so highly was he thought of as an actor, that his appearance, even in the decline of life, always attracted a crowded audience. Occasional fits of lunacy caused his retirement from the stage, at a period when his physical faculties were in their full vigour. He died on the 10th of May, 1733, and was buried privately, according to his own direction, at Cowley, near Uxbridge, the constant place of his summer retirement. He was twice

married : first, to a daughter of Sir William Barkham, Bart., of Norfolk ; and secondly, to Mrs. Santlowe, a favourite actress, who survived him forty years, and caused a monument to be erected to his memory in Westminster Abbey, in 1772.

Amongst the high requisites of Booth for a tragic actor, he had a grave countenance, a good person, a dignified air, firm voice, and manly action ; he spoke very quickly, his enunciation was distinct, and the cadence of his voice extremely grateful to the ear. It is matter of dispute in which parts he best succeeded, the poetical and sentimental, or the impassioned. From Pope's expression of "well mouthed," it would seem that he was, in the poet's opinion, at least, less an actor, than a declaimer ; but other and more able critics are of a contrary opinion ; and Cibber, in a comparison of his merits as Othello and Cato, speaks, though somewhat reluctantly, in high terms of his performance of the former character. Perhaps the most just remarks on the acting of Booth, are from the pen of Aaron Hill, who says, "Two advantages distinguished him in the strongest light, from the rest of his fraternity : he had learning to understand perfectly whatever it was his part to speak, and judgment to know how far it agreed or disagreed with his character. Hence arose a peculiar grace, which was visible to every spectator, though few were at the pains of examining into the cause of their pleasure. He could soften and slide over, with a kind of elegant negligence, the improprieties in a part he acted ; while, on the contrary, he would dwell with energy upon the beauties, as if he exerted a latent spirit which had been kept back for such an occasion, that he might alarm, awaken, and transport, in those places only, where the dignity of his own good sense could be supported by that of his author. A little reflection upon this remarkable quality, will teach us to account for that manifest languor, which has sometimes been observed in his action, and which was generally, though I think falsely, imputed to the natural indolence of his temper. For the same reason, though in the customary rounds of his business, he would condescend to some parts in comedy, he seldom appeared in any of

them with much advantage to his character. The passions which he found in comedy, were not strong enough to excite his fire ; and what seemed want of qualification, was only absence of impression. He had a talent at discovering the passions, where they lay hid in some celebrated parts, by the injudicious practice of some other actors, and when he had discovered, he soon grew able to express them. His secret for obtaining this great lesson of the theatre, was an adaptation of his look to his voice, by which artful imitation of nature, the variations in the sound of his words, gave propriety to every change in his countenance. So that it was Mr. Booth's peculiar felicity to be heard and seen the same—whether as the pleased, the grieved, the pitying, the reproachful, or the angry. One would almost be tempted to borrow the aid of a very bold figure, and to express this excellence the more significantly, by permission to affirm, that the blind might have seen him in his voice, and the deaf have heard him in his visage. His gesture, or as it is commonly called, his action, was but the result and necessary consequence of his dominion over his voice and countenance ; for having, by a concurrence of two such causes, impressed his imagination with such a stamp and spirit of passion, he ever obeyed the impulse by a kind of natural dependency, and relaxed or braced successively into all that fine expressiveness with which he painted what he spoke, without restraint or affectation."

As an author, Booth attained some reputation, by several songs and other small pieces of poetry ; he also translated some Odes of Horace, and composed for the stage, a masque, entitled *Dido and Æneas* ; but his indolence prevented him from cultivating his literary abilities to the extent they merited. In private, he was generally beloved and respected, and, with the exception of an occasional roughness of manner, and haste of temper, which not unfrequently accompany frankness and sincerity, few defects have been pointed out in his character.

During the period which elapsed between the death of his first, and his marriage with his second, wife, he formed a connexion with Miss Mount-

ford, daughter of the player of that name. He left her, upon discovering that she intrigued with another gentleman, and, soon after, married Mrs. Santlowe; "An event," says Mr. Galt, "which greatly distressed Miss Mountford, and threw her into a violent fit of despondency, which might have killed her, if she had not been enamoured of a bottle

before." On parting from her, Booth restored to her the whole of her fortune, amounting to several thousand pounds, which she had previously placed at his disposal; though he was unworthily traduced for his conduct in this affair, and reported to have dissipated the lady's fortune, besides having broken her heart.

ANNE OLDFIELD.

ANNE OLDFIELD was born in the year 1683. Her father was an officer in the army; and is said to have squandered away the small fortune to which his daughter was entitled, at an early period of her life. She then went to reside with her aunt, landlady of the Mitre Tavern, in St. James's Market, where she was first seen by Farquhar. Overhearing her read Beaumont and Fletcher's *Scornful Lady*, he entered the parlour where she was sitting; and, not less struck by her personal appearance, than by her voice and enunciation, hinted that she possessed no ordinary qualifications for the stage. Flattered by his encouragement, she consented to make her *début*, but in what character her biographers have not informed us. As she was engaged at a salary of only 15s. a-week, she probably commenced her career in a very humble line; though Mr. Rich, the manager of Drury Lane, increased it to 20s., on hearing a man of quality express himself in her favour.

The first character of importance in which she appeared was that of Alinda, in *The Pilgrim*; which was assigned her by Sir John Vanbrugh, at whose recommendation she had been engaged by Rich. It was not, however, until 1705, that she began to fill a decided place in public estimation; but, in that year, her performance of Betty Modish, in Cibber's *Careless Husband*, at once established her reputation as an actress in comedy. Her success, however, was not without interruption; for having supplanted Mrs. Rodgers in several parts, that actress quitted the Haymarket, in pique; and the public believing her injured, regularly hissed

Mrs. Oldfield whenever she appeared in any of the former lady's characters. The character in question had been formerly sustained by Mrs. Mumford, and had been assigned, at her death, to Mrs. Oldfield, as the best representative of it; but, in order to appease the public, the managers advertised, that the subject of our memoir, and Mrs. Rodgers, should choose such parts as pleased them best; and whoever performed to the most advantage, of which the audience were to be the judge, should supply Mrs. Mumford's place. Mrs. Oldfield chose the part of Lady Lurewell, in *The Trip to the Jubilee*, and was received with such applause, that her rival declined being a competitor; and thus left our actress in undisputed possession of the station which had been assigned her by the managers. Her Lady Townley was considered her *chef-d'œuvre*; for her performance of which the managers gave her a present of fifty guineas, beyond her salary: neither her predecessor nor successors, in this part, were to be compared to her. She succeeded also well in several tragic parts, but never played them *con amore*; though her reluctance to them, was, in some measure, diminished, by the applause with which she was always received. In allusion to her dislike of serious parts, she is represented as saying, "I hate to have a page dragging my train about; why don't they give Porter these parts? She can put on a better tragedy face than I can." Yet there are more testimonies to the excellence of her tragic than of her comic powers. "Mrs. Oldfield," says the poet, Thomson, "in the character of Sophonisba, has excelled what, even in the

fondness of an author, I could either wish or imagine; the grace, dignity, and happy variety of her action, have been universally applauded, and are truly admirable." There was a grandeur, it is said, in her manner of uttering the line,

Not one base word of Carthage, for thy soul!

which was truly sublime, and produced a great impression upon the audience. She died, having preserved her popularity to the last, on the 23rd of October, 1730, and was buried in Westminster Abbey.

Mrs. Oldfield was, in person, tall and well shaped; with expressive features, and a natural air and elegance of manner, in which she excelled all her competitors; she had also a charming voice, and a manner of half shutting, at times, her large and intelligent eyes, that was delightfully comic and agreeable. Her manners and conversation off the stage were equally fascinating and lady-like; and she was admitted a guest at the parties of the royal family, notwithstanding her questionable private life. It is doubtful what was the nature of her connexion with Farquhar, of whose amatory correspondence she is supposed to be the Penelope; but it was well known that she lived successively with Arthur Manwaring, and with General Churchill, and had a son by each. The Princess of Wales once told her

that she had heard she was married to General Churchill. "So it is said, may it please your royal highness," was her reply; "but we have not owned it yet." Being in a boat, one day, with some other passengers, who expressed fears for their safety, she put on an air of much dignity, and told them their deaths would only be a private loss; "but I," she said "am a public concern." She was not less generous than witty; to her influence has been ascribed the pardon granted to Savage, when he was cast for death; but that she allowed him an annuity, as stated by Dr. Johnson, is, according to Mr. Galt, "not quite true." In summing up the merits of Mrs. Oldfield, the same authority observes: "had her birth placed her in a higher rank of life, she had certainly appeared in reality what she was often on the stage,—an agreeable gay woman of quality, a little too conscious of her natural beauty. In the wearing of her person, it is said she was particularly fortunate—her figure was always improving, to her thirty-sixth year; her excellence in acting was ever progressive, and she possessed an inestimable quality, of never undertaking any part she liked, without having all the helps in it that another could possibly suggest; and yet it was hard to give her any hint she was unable to improve. She was, indeed, in all that respected her profession, tractable, judicious, and modest."

CHARLES MACKLIN.

CHARLES MACKLIN or M'Laughlin, which was his real name, was born in Ireland, some time towards the end of the seventeenth century. According to the testimony of some of his contemporaries, his birth took place in 1690, but Macklin himself dated it nine years later, in order, it is said, to conciliate the affections of a theatrical mistress who was then under twenty. Wicked Charley, and The Wild Irishman, are the names by which he is said to have been called in his youth; but of the nature of his early pursuits we have no very clear account. According to his

earliest recollection of himself, he was, when he was a boy of six or seven years of age, living on a small farm with his parents, and first conceived a predilection for the stage, by performing the part of Monimia, in *The Orphan*, at some private theatricals, got up by a lady in the neighbourhood.

In his fifteenth year he was bound apprentice to a saddler, but soon ran away from his master, and went to Dublin, where he got his living as a badgeman in Trinity College. How long he continued in this capacity is uncertain; but we hear nothing further

of him until 1725, when he came to London, and made his *débüt* at the Lincoln's Inn Theatre, in the part of Alcander, in *Œdipus*. We have his own authority for stating that he was unsuccessful: "I spoke so familiarly," he used to say, "and so little in the hoity-toity tone of the tragedy of that day, that the manager told me I had better go to grass for another year or two."

Macklin accordingly joined a strolling company in Wales; but, before leaving London, having had the good fortune to win £400 at the gaming table, he furnished himself with a female companion, and, for some time, rambled about the country, in the dress and style of a man of fashion. From Wales, he occasionally went to Bristol, where he fell in love with a gentleman's daughter, who, one night, consented to admit him in the dark, and, for that purpose, left one of the parlour windows unbolted. Having had *Harlequin* as well as *Hamlet* to perform, he was unusually late, but went through a drenching rain to the fair one's abode, into which he had just stepped when a large china jar, which he upset, disturbed the family, and compelled him to decamp.

Macklin was in London in 1728; and, in 1730, he played in the great booth on the bowling-green, Southwark, and at Lincoln's Inn Fields. In 1735, in a dispute with a fellow actor, he gave him a blow, which occasioned his death, and was, in consequence, tried for murder, but was found guilty of manslaughter only. "The dispute," says his biographer, "originated about a wig, which Hallam (the name of the other actor) had on in *Fabian's Trick for Trick*, and which Macklin claimed as his property; and, in a warmth of temper, he raised his cane, and gave him a fatal stroke in the eye." In 1741, we find Macklin joint manager of Drury Lane, with Fleetwood, for whom he had become bondsman to the amount of £3,000; but feigning a tale of his own necessities, in order to get rid of his liability, he so frightened Fleetwood, that the latter procured Paul Whitehead, to become bondsman in his stead. Fleetwood soon after ran away to the continent, and left Macklin in the management, when he determined to

revive Shakspeare's *Merchant of Venice*, which had been laid aside since 1701, and to play the character of Shylock himself. Both friends and rivals expressed their surprise at his intention; but the latter flattered him with success, for the purpose of enjoying a greater triumph at his expected failure.

The following is his own account of what took place when the appointed evening arrived:—"When the long expected night at last came, the house was crowded, from top to bottom, with the first company in town. The two front rows of the pit, as usual, were full of critics. I eyed them," said Macklin, "I eyed them, sir, through the slit in the curtain, and was glad to see them there; as I wished, in such a cause, to be tried by a special jury. When I made my appearance in the green-room, dressed for the part, with my red hat on my head, my piqued beard, my loose black gown, and with a confidence which I had never before assumed, the performers all stared at one another, and evidently with a stare of disappointment. Well, sir, hitherto all was right, till the last bell rung: then, I confess, my heart began to beat a little; however, I mustered up all the courage I could, and recommending my cause to Providence, threw myself boldly on the stage, and was received by one of the loudest thunders of applause I ever before experienced. The opening scenes being rather tame and level, I could not expect much applause; but I found myself well listened to: I could hear distinctly in the pit, the words, 'very well—very well, indeed! this man seems to know what he is about.' These encomiums warmed me, but did not unsettle me. I knew where I should have the pull, which was in the third act, and accordingly, at this period I threw out all my fire; and, as the contrasted passions of joy for the merchant's losses, and grief for the elopement of Jessica, open a fine field for an actor's powers, I had the good fortune to please beyond my most sanguine expectations. The whole house was in an uproar of applause; and I was obliged to pause between the speeches to give it vent, so as to be heard. The trial scene wound up the fulness of my reputation. Here I was well listened to, and here I made such a silent, yet forcible im-

pression on my audience, that I retired from this great attempt most perfectly satisfied. On my return to the green-room, after the play was over, it was crowded with nobility and critics, who all complimented me in the warmest and most unbounded manner; and the situation I felt myself in, I must confess, was one of the most flattering and intoxicating of my whole life. No money, no title could purchase what I felt. By G——, sir, though I was not worth £50 in the world, at the time, yet, let me tell you, I was Charles the Great for that night."

In 1743, Macklin, who was now married, left Drury Lane, after a quarrel with Garrick, and in the spring of 1744, opened the little theatre in the Haymarket, but the speculation failed, and he was glad to return to Drury Lane in the following winter. In 1748, himself and his wife were engaged on very advantageous terms, to play at the Dublin Theatre, but quarrelling with the manager, he soon returned to England, and after performing some time at Chester, appeared at Covent Garden.

In 1753, he took a formal leave of the stage, to attend to a scheme which he had formed of a tavern, and school of oratory, in the Piazza, but becoming a bankrupt through its failure, he resumed his professional career, and, in the latter part of 1758, made his re-appearance on the boards, at the new theatre in Crow Street, Dublin, under the management of Barry. In the following year, he returned to London, when he brought out his farce of *Love a-la-Mode*. His next pieces, *The True-born Irishman*, and *The True-born Scotchman*, were first acted at Dublin, and received with the applause they merited. The former, however, did not succeed upon its representation in London, which led Macklin to observe, that, "there was a geography in humour, as well as in morals which he had not previously considered." In 1770, he returned to Ireland, when, notwithstanding his great age, he ventured to personate Richard, Othello, and Macbeth; and in the season of 1772, he played the last-mentioned of the three at Covent Garden, on which occasion he was the first who appeared in the Caledonian habit, instead of one of scarlet and gold, with a tie wig.

In 1773, a party was formed against Macklin, who, whenever he appeared, created a great uproar, and at length succeeded in procuring his discharge from Covent Garden. Macklin, in consequence, brought an action against the parties who had headed the opposition against him, and was awarded nearly £500 damages, with all his expenses out of pocket. This, however, he undertook to forego, upon certain terms being agreed to by the offending parties; upon hearing which, Lord Mansfield said, "You have met with great applause to-day, Mr. Macklin, you never acted better."

In 1781, he brought out his celebrated comedy of *The Man of the World*, being an extension of his farce of *The True-born Scotchman*, before-mentioned. From 1784 to 1788, he appeared at intervals in various provincial theatres; and on the 7th of May, 1789, he took his final leave of the stage, in the character of Shylock. If the date of his birth, assigned by those who knew him in his youth, be correct, he was, at this time, in his hundredth year; but even had he been ten years less, the failure of his powers in this last essay will not surprise. When the night arrived, he went dressed into the green room, and said to Mrs. Pope, "My dear, are you to play to night?"—"To be sure I am. Don't you see I am dressed for Portia?"—"Ah! very true, I had forgot; but who is to play Shylock?" He said this in a tone of feeble sadness, that distressed all who heard it; but Mrs. Pope, rousing herself, answered, "Why, you. Are not you dressed for the part?" He put his hand to his forehead, and said, pathetically, "God help me!—my memory has, I fear, left me." He went, however, upon the stage, but was only able to deliver two or three speeches, at the termination of which, he looked helplessly round, and exclaiming, "I can do no more," quitted the stage for ever. He survived his retirement eight years; during which period he frequently visited the theatre, though his faculties were scarcely in a state that enabled him to enjoy the performance. He died on the 11th of July, 1797, long after his wife and daughter, and was buried in St. Paul's, Covent Garden.

As an actor, notwithstanding his long

experience on the stage, Macklin was only pre-eminent for his performance of Shylock; though his Othello and Sir Pertinax Macsycophant, were more than respectable, when he was in the zenith of his powers. His *Man of the World*, and *Love-a-la-Mode*, are sufficient to place his name high among dramatic writers, particularly the first, which contains a most skilful exposition of sycophancy and political servility, and displays an acute perception of life and manners.

As a man, Macklin, although somewhat irascible and dogmatical, merited respect; he could be a steady friend as well as an entertaining companion, and his conduct as a husband and a father, was estimable. An anecdote has been told of him, which very forcibly illustrates this part of his character:—A nobleman called upon him, one morning, and after expatiating on the talents of his daughter, said, "I mean to be her friend; not in the article of taking tickets for her benefit, and such trifling acts of friendship, which mean nothing more than the vanity of

patronage. I mean to be her friend for life." Macklin, with an expression of countenance, which told his lordship that he was half understood, demanded an explicit declaration. "Why," replied the other, "I mean as I say, to make her my friend for life: and as you are a man of the world, and it is fit you should be considered in the business, I now make you an offer of £400 per annum for your daughter, and £200 in like manner for yourself, to be secured on any of my estates, during both of your natural lives." He had no sooner finished, than Macklin desired him to quit the room; and upon the other's hesitating to do so, sprang towards him with a knife, with which, at the moment, he was buttering a roll, and holding it to his throat, repeated his command in a tone that made the noble rascal jump from the top of the stairs to the bottom, and scamper out of the house, as fast as his legs could carry him. Macklin was twice married, but had, we believe, only one child, the daughter above-mentioned.

JOHN RICH.

JOHN RICH was the son of Christopher Rich, formerly patentee of Drury Lane Theatre, and born about the year 1691. His father, we are told, wished rather to acquire wealth by French dancers, Italian singers, and any other exotic exhibition, than by the united skill of the most accomplished comedians. His son inherited the same taste, though he is said to have imbibed, from his youth, a "dislike of the people with whom he was destined to live and converse." After his father's death, Rich being left joint patentee, with his brother, of the theatre in Lincoln's Inn Fields, tried his talent for acting, in the part of the Earl of Essex; but soon gave up all speaking characters, and devoted himself to pantomimical representation; in which, with the exception of Bologna, he has never been equalled by any actor, either before or since.

To Rich, it seems, we are indebted for the first introduction, upon the

English stage, of the genuine pantomime. "To retrieve the credit of his theatre," says Davies, "Rich created a species of dramatic composition, unknown to this, and, I believe, to any other country, which he called a pantomime; it consisted of two parts,—one serious, and the other comic. By the help of gay scenes, fine habits, grand dances, appropriate music, and other decorations, he exhibited a story from Ovid's *Metamorphoses*, or some other fabulous writer. Between the pauses, or acts, of this serious representation, he interwove a comic fable; consisting chiefly of the courtship of Harlequin and Columbine, with a variety of surprising adventures and tricks, which were produced by the magic wand of Harlequin: such as the sudden transformation of palaces and temples to huts and cottages; of men and women into wheelbarrows and joint-stools; of trees turned to houses; colonnades to beds of

tulips; and mechanic's shops into serpents and ostriches. It would be idle to dwell long upon a subject with which almost every body is as familiar as the writer." Of these pantomimes, in which he appeared under the feigned name of Lun, Rich brought out a succession, from the year 1717, until the period of his death, all of which were eminently successful; and played at least forty or fifty nights each.

In 1733, he removed his company to Covent Garden, and died on the 26th of November, 1761, during the run of a grand exhibition, got up by him, in honour of the coronation of George the Third; and which would seem, from the account given of it by his biographer, to have exceeded, both in splendour and correctness, our more modern representations of that ceremony.

The merits of Rich, as an actor, were confined solely to his performance of Harlequin; in which his gesticulation was so perfectly expressive of his meaning, that every motion of his hand or head, or indeed of any part of his body, was a kind of dumb eloquence that was readily understood by the audience. Garrick's action, it is said, was not more perfectly adapted to his character, than Rich's attitudes and movements were to the varied employment of the wooden sword magician. His performance of Harlequin was, doubtless, of a superior kind; yet one is almost inclined to smile, at being informed that, "in one or two of his pantomimes, his taking leave of Columbine, was at once graceful and affecting." His skill in teaching others how to perform in these diverting mummeries, was consummate; and he is said to have performed himself Pantaloon, Pierrot, the Clown, and all the

other various *dramatis personæ*, peculiar to pantomime.

Rich also fancied that no one was more able than himself to prepare actors for the regular drama; and he constantly had a Richard, a Hamlet, or a Lear, in training, although he could not read ten lines of Shakspeare, or, indeed, of any other author, with propriety. Though he possessed a good understanding, he was utterly unable to join in polite conversation without displaying sundry vulgarisms. One of these was a habit, which he had contracted, of calling every body Mister; which offended Foote so, on his being thus repeatedly addressed, that he asked Rich the reason of his not addressing him by name. "Don't be angry," he replied, "for I sometimes forget my own name." "Indeed!" rejoined Foote, "that is extraordinary; I knew you could not write your own name; but I did not suppose you could forget it."

Notwithstanding the many squabbles that Rich had, in his managerial capacity, and his dislike of actors as long as he lived, he was extremely charitable to the unfortunate and distressed in that profession. We are told that he had a long list of theatrical pensioners, male and female; "and I have heard," says one of his biographers, "much to the reputation of his humanity, that he never diminished their income on any pretence." He bore the same character for benevolence among his friends, one of whom has related, that the great consolation of Rich, in his dying moments, proceeded from the recollection of his many charitable actions. He was survived by his widow, whom he had married in October, 1744, and four daughters.

JAMES QUIN.

THIS celebrated comedian is represented by Aikin, and other writers, as the illegitimate offspring of a gentleman, who had married a supposed widow, in Ireland; where, according to some authorities, the subject of our memoir was born. Quin, however, always denied the story of his ille-

gitimacy; and his birth is ascertained to have taken place in King Street, Covent Garden, London, on the 24th of February, 1693. His grandfather had been lord mayor of Dublin, and his father settling in that city shortly after the above date, Quin there received his education.

According to one of his biographers, he remained at the university until he was nearly twenty years of age, when, being destined for the bar, he came to London, and took up his abode in the Temple. Here he led a gay and dissipated life, reading any books rather than those connected with his profession; so that, on the death of his father, he found himself obliged to seek for some other means of support. His inability to prove his legitimacy, is assigned as a reason for the loss of his patrimony; but it is more probable, that his father had left him little, or none, to inherit; and, indeed, it is stated in one account, that "he found his patrimony so very small, that there was no possibility of his supporting himself upon it." However this may have been, he was now necessitated to seek a more immediate source of subsistence than the bar could afford him, and, in consequence, determined to become an actor. For such a profession he possessed many of the requisites, and communicating his intention to Lacy Ryan, was by him introduced into the Drury Lane company in 1717, where he was engaged for the following year. Dr. Aikin says, that his first appearance on the stage was at the Old Smock Alley Theatre, Dublin, as early as 1714; that he came to London in 1715; and after playing at Drury Lane for two years, was engaged at the Lincoln's Inn Theatre. But the more generally-received account is, that he made his *débüt* in London at Drury Lane; though it is possible he might previously have appeared on the Dublin boards, during his temporary sojourn in that city, whither he had gone to avoid the consequences of an action, which had been commenced against him for crim. con. "While Quin," says Galt, "was employed in studying those parts in which he imagined he might appear in the ensuing season, he was unexpectedly obliged to leave London. In his youthful years, he laid no claim to any peculiar purity in his conduct, and formed, what he supposed, a very snug alliance with a woollen-draper's wife. One night, he met the lady by accident, and persuaded her to accompany him to a tavern, and she could not resist his persuasion. But a stupid waiter showed negligently, into the same room,

a vestal, in company with the husband of the lady. Swords were drawn, the ladies screamed, and a battle ensued. A crim. con., and an assault and battery, were both instituted, and our hero fled to Dublin. The husband, however, died soon after, and Quin was invited to return. It was during this evasion, that I am of opinion he made his appearance as Abel, in Smock Alley."

After his return to London, Quin performed but subordinate parts; nor were his abilities at all appreciated till he had an opportunity of displaying them in the part of Bajazet, which was given to him in consequence of the illness of the actor who was to have represented it. But his reputation cannot be properly dated earlier than 1721, when, on the revival of *The Merry Wives of Windsor*, he undertook to play Falstaff. The manager was about to give up all thoughts of bringing out the comedy, in consequence of every actor having declined to venture upon the character, when the subject of our memoir offered to attempt it. "Hem!" said Rich, "you attempt Falstaff! Why, you might as well think of acting Cato after Booth! The character of Falstaff, young man, is quite another character from what you think; it is not a little snivelling part that—that—in short, any one can do. There is not a man among you that has any idea of the part but myself. It is quite out of your walk. No, never think of Falstaff—it is quite out of your walk, indeed, young man." In the sequel, however, Quin was permitted to perform the character, and went through it in such a manner as to surprise and delight both the audience and the actors.

His next capital character was that of Sir John Brute, in *The Provoked Wife*; but he was not considered a first-rate actor till 1731, when he undertook the part of Cato, after the retirement of Booth. Aware of the impression that great actor had produced, the subject of our memoir modestly announced that, "the part of Cato would be only attempted by Mr. Quin;" but he acquitted himself in such a manner as to obtain a greater degree of applause than was bestowed on his predecessor. He was encored

in the famous soliloquy, and the audience were so affected at the style in which he pronounced the words—"Thanks to the Gods,—my boy has done his duty!" that they exclaimed, "Booth outdone! Booth outdone!" During Quin's performance of this character, one evening, a circumstance occurred, which, though in itself ludicrous, produced very unhappy consequences. A Welchman, named Williams, who performed the part of the messenger, in delivering the line—"Cæsar sends health to Cato," pronounced the former word "Keesar," which so amused Quin, that he replied, with his usual coolness, "Would he had sent a better messenger." The poor Welchman was so stung by the retort, that he challenged Quin to fight him; but only receiving some rallying remarks in reply, waited for the latter under the piazza, where he drew, and a contest ensued, in which Williams was killed. Quin was tried for his murder at the Old Bailey, but a verdict of manslaughter only was brought in against him.

Quin maintained his pre-eminence on the stage till the latter part of 1741, when the appearance of Garrick, at Goodman's Fields, caused the other theatres to be comparatively deserted. Quin at first affected to treat Garrick with contempt;—"He is a new religion," was his remark; "the people follow him as another Whitefield, but they will soon return to church again." Garrick soon heard of the sarcasm, and answered it by an epigram, ending with the following lines:—

Thou grand infallible, forbear to roar,
Thy bulls and errors are rever'd no more;
When doctrines meet with general approbation,
It is not heresy, but reformation.

These sallies produced no ill-will on either part, and both actors ultimately became on intimate terms of friendship with each other. Quin's popularity, however, began to wane, though in his performance of Sir John Brute, Sir John Falstaff, and Cato, he was still allowed to continue unrivalled; but, in all other characters, he was manifestly outmatched by Garrick.

Quin's secession from the stage arose out of a quarrel with Rich, in consequence of which, the former went down

to Bath; whence, on his resentment beginning to abate, he condescended to write to Rich as follows:—"I am at Bath.—QUIN." This, though laconic, was intended, on his part, as a letter of truce; but Rich, not choosing to take it, or affecting not to see it in that light, immediately replied, "Stay there, and be d—d!—RICH." This answer, as it has been said, cost the public one of the greatest ornaments of the stage; for Quin, after receiving it, determined never to renew an engagement with Rich. He came, however, every year to London, to play Falstaff, for the benefit of his friend Ryan, till 1754, when the loss of two of his front teeth compelled him to decline giving his wonted assistance. Upon this occasion, he is said to have sent the following epistle to Ryan:—"I would play for you if I could; but will not whistle for you. I have willed you a thousand pounds. If you want money, you may have it, and save my executors trouble.—JAMES QUIN."

Soon after the accession of George the Third, his majesty gave orders, without any application being made to him, for the allowance of a pension to Quin, who had formerly instructed him, when Prince of Wales, in elocution. The subject of our memoir was not a little proud of the lessons he had given to his royal pupil; and on being informed with what elegance and propriety the king had delivered his first speech from the throne, is said to have exclaimed, "Ah! I taught the boy to speak!" Upon quitting the stage, Quin retired permanently to Bath, upon a very comfortable independence, as, besides his pension, he had £2,000 in the funds, and for the same sum he obtained from the Duke of Bedford, an annuity of £200 per annum. He came once a year to London, to visit his friends, and always spent a week at Hampton with Garrick; between whom and himself a regular correspondence had been kept up since Quin's retirement from the stage. During his last excursion, in 1765, an eruption appeared on the back of his hand, which his physician apprehended would turn to mortification. It was, however, cured; but the anxiety Quin had suffered, and his inattention to the moderate rule of

living, which was prescribed for him, brought on a fever, which carried him off on the 21st of January, 1766.

"Although Quin," says Mr. Galt, "was a kind-hearted, jovial, and facetious man, I know not how it is, if it be not from the coarseness of some of his jokes, that a general impression prevails of his being a morose character. No general persuasion was ever more fallacious. He was naturally a handsome man; beloved by his friends, and always on joyous terms with himself. Few understood the inclinations of man better, and none could be more indulgent to unpremeditated error. While he cherished a little affectation in himself, to conceal the warmth and mildness of his disposition, he discerned every degree of it in others with a shrewd eye. I think he was an accomplished specimen of the man of the world, of the right sort; for he was more amiable than he really seemed to be."

Undoubtedly Quin had many amiable qualities; his heart, if we may believe Mrs. Bellamy, was one of the best that ever inhabited mortal bosom; though his prejudices, his prepossessions, and his whims, often gave rise to conduct equally at variance with good breeding, good sense, and good feeling. A man of strong passions, irritable temper, and coarse language, he offended many who never forgave him; yet he often accompanied his gruffness and acerbity with such indications of the native warmth and gentleness of his heart, as made the latter alone remembered. Although, as one of his friends said of him, "There was a sediment of brutality in him, when you shook the bottle," it is to his honour that it soon subsided; and seldom rose, except when excited by insolence, presumption, or oppression. His morality, according to the received phrase of the word, was not conspicuous; but he was neither debauched nor profligate; and, as respects this part of his conduct, imbibed more contamination than he imparted. When asked why he did not marry, take a house, and set up an equipage, he replied, "I carry a coach, a wife, and a dinner, always in my pocket; and I can either take the number, obtain a dinner, or turn off my cook, whenever I please."

In illustration of his doctrine, he used to make an annual excursion with some agreeable lady, whom he selected, agreeing with her to accompany him on his tour, as long as £100 would carry them. After all the money was spent, he gave the lady a parting supper, at the piazzas, Covent Garden, and dismissed her with the following words:—"Madam, for our mutual convenience, I have given you the name of Quin for this sometime past. There is no reason for carrying on this farce here; and now, madam, give me leave to un-Quin you, and restore to you your own name for the future."

One cannot but smile at such conduct, the laxity of which was, perhaps, redeemed by a conscientious abstinence from some gratifications in which the most moral have deemed it harmless to indulge. Angling he always thought a very barbarous diversion; and, being asked the reason, gave an answer, with his accustomed facetiousness. "Suppose," he said, "some superior being should bait a hook with venison, and go a Quinning, I should certainly bite; and what a sight I should be, dangling in the air!" But, though he disapproved of angling, he was passionately fond of fish, particularly of John Dories, which gave rise to the following lines, after his death:

Alas, poor Quin! thy jests and stories
Are quite extinguished; and what more is,
Where you're gone, there's no John Dories.

He used to pay an annual visit to Plymouth, for the purpose of eating John Dories, and attributed his last illness to his omitting to do so; saying, "he considered them as salutary to his constitution, as herrings were to a Dutchman, and that if he recovered, he would eat nothing else all the days of his life." He was certainly somewhat of an epicure, and there was as much of the gourmand as of the humourist in his exclamation, on his first sight of Westminster Bridge—"Oh! that my mouth were that centre arch, and that the river ran claret!" Claret was his favourite beverage, and he is said to have drunk a bottle of it only a short time before his death.

The numerous witty sayings and doings that have been recorded of Quin

would fill a volume, and many, though probably not new, are too characteristic to be omitted in this memoir. We shall not shock the reader with the repetition of the invariable expletive by which they were always accompanied; and it is to be lamented that a man of Quin's general propriety of feeling, should have thought it necessary to introduce the name of the Deity, to give point to almost every joke he uttered. Dining, one day, at Bath, a nobleman said to him, "What a pity it is, Quin, my boy, that a clever fellow, like you, should be a player!" "What would your lordship have me to be?" was his reply. "A lord?"—A young gentleman, who had lately become acquainted with him, volunteered, one day, a specimen of his talents for the stage; intending, as he said, to turn actor, if Quin approved of his performance. He had, however, scarcely concluded the line, "To be, or not to be,—that is the question," before Quin started up, exclaiming, "No question at all, sir;—not to be, upon my honour."—Lamenting, one day, that he grew old, Quin was asked, by an impertinent young fellow, What he would give to be as young as he was. "I would even submit," said Quin, "to be almost as foolish."—Being ironically complimented by a nobleman, upon his happy retreat at Bath, he replied, "Look ye, my lord, perhaps 'tis a sinecure your lordship would not accept of; but, I can assure you, I gave up £1,400 a-year for it."—An officer, not remarkable for courage, came, one day, to Quin, to ask him how he should act, after having had his nose pulled. "Why, sir," said he, "soap your nose for the future, and then they'll slip their hold."—The first time he was invited to dine upon turtle, the host, a West Indian, burst into a loud laugh, because he did not understand the *callipash*, and other niceties, of such an elegant dish. "It may be an elegant dish," said Quin; "but, if it had been fit for Christians, we should have been acquainted with it as soon as the wild Indians."—To an author, whose play he had lost, he apologized, saying, "Here is a drawer full of both comedies and tragedies; take any two you please in the room of it."

Quin once passed some time at an

inn, which was much infested with rats; telling the landlord he would endeavour to find some remedy for them, before he went. At the end of eight weeks he prepared to depart, and, calling for his bill, paid it, observing that the amount (£150) was a good deal for a cheap inn. "I hope," said the landlord, "you have not forgot the remedy you promised me for the rats." "Oh! no," replied Quin, as he stepped into his chaise; "there's your bill; show them that when they come, and if they trouble your house again I'll be d—d!" Our wit, however, sometimes met with his match. Having lost his horse, which he had turned out to grass, whilst he was staying at a farm-house, in Somersetshire, he asked a country fellow, if there were any thieves, or horse-stealers, in his neighbourhood." "No," answered the man, "we be all honest folk here; but there's one Quin, I think they call him, a strolling player from London, mayhap he may have stole him." The Drury Lane audience were once very angry at the non-appearance of a dancer, named Roland, when Quin, being sent forward to apologize, retired, amidst shouts of laughter and applause, after saying, "Ladies and gentlemen, Madam-a-a-Roland has put her ankle out, I wish it had been her neck, and be d—d to her!" Mrs. Clive once offending him by some remark in his own way, he said to her, "Madam, if spitting upon you were not taking notice of you, I would do it." He would, however, say a gallant, and even poetical thing, when he was in the humour. Being asked by a lady why there were more women in the world than men, he replied, "It is in conformity with the arrangements of Nature, madam; we always see more of heaven than of earth."

His generous conduct to Mrs. George Anne Bellamy we have already related in our memoir of that lady, but in no instance was it more nobly shewn, than towards the poet Thomson. Hearing that he was confined in a spunging-house, for a debt of £70, Quin called upon the poet, and after having finished a supper, which had been ordered at his own expense, from a neighbouring tavern, said, "It is now time that we should balance accounts; the pleasure I have had in perusing your works, I

cannot estimate at less than £100, and I insist on now acquitting the debt;" on saying which, he put down a note and took his leave, without waiting for a reply. Nor did the display of his affection for Thomson end here; for after the poet's death, he delivered the prologue to his tragedy of *Coriolanus*, with a true pathos that did honour to his feelings. Quin's manner of pronouncing the word *fasces*, occasioned a ludicrous mistake at the rehearsal of this tragedy, for the centurions of the Volscian army, imagining that he said *faces*, all bowed their heads on being told to lower the former.

We have seen that Quin's love of sarcasm involved him in the bitter reflection of having first wounded the feelings, and then taken the life, of a fellow-creature; it produced, among other quarrels, one with Colley Cibber, which did not terminate so fatally. The coxcomby of Colley had so exasperated Quin, in some transactions which they had with each other, that he made use, in return, of the strongest and foulest expressions he was capable of. Cibber took little notice of his conduct at the time, but passing the Bedford Coffee-house, one night, walked in, and began to abuse Quin to some of his friends, calling him "a capon-lined rascal," and expressing his determination to call him to an account. Some one pointed out Quin at the other end of the room, and, anxious to spur on Colley, added, "he sets off for Bath to-morrow, and may not, perhaps, be in town again these twelve months." "Is that the case?" cried Cibber, nettled at finding his courage

suspected, "then I'll e'en chastise him now. You,—Mr. Quin, I think you call yourself,—I insist upon satisfaction for the affront you gave me—demme!" "If you have a mind to be flogged," replied Quin, "I'll do it for you with all my heart—demme!" Cibber, half mad at so contemptuous an answer, could only exclaim, "Draw, sir, or I'll be through your guts this instant!" Quin, still cool, replied, "This, sir, is an improper place to rehearse Lord Foppington in; but, if you'll go under the piazza, I may, perhaps, make you put up your sword faster than you drew it." The result was a duel in the piazza, in which Quin was slightly wounded.

As an actor, Quin had many personal advantages: his figure was majestic; his countenance was expressive; his eye penetrating; his voice clear, full, and melodious; besides which, he possessed an extensive memory, and an enthusiastic admiration of Shakspeare. His utterance is said to have been somewhat cumbrous and monotonous, though weighty and impressive; but his faults, in this respect, were those of the age; for, until the appearance of Garrick, the rolling pompous manner of reciting was the most applauded. Upon the whole, Quin's merits as a comedian have been fairly summed up by Thomson, in one of his stanzas in *The Castle of Indolence*, in which, after introducing Quin as "Th' Esopus of the Age," he says—

With double force th' enlivened scene he wakes,
Yet quits not Nature's bounds. He knows to keep
Each due decorum: now the heart he shakes,
And now, with well-urged sense, th' enlightened
judgment takes.

CATHERINE CLIVE.

THIS excellent actress was the daughter of Mr. Raftor, an Irish gentleman, of some property, which he sacrificed to his principles at the time of the Revolution, and coming to London, married the daughter of a respectable citizen, by whom he had several children. Catherine was born in Ireland, in the year 1711, and soon developed an inclination for the stage, which her

parents in vain tried to check. A pleasing voice and taste for singing caused her to be engaged, in her seventeenth year, at Drury Lane Theatre, then under the management of Booth, Wilks, and Cibber. Her first appearance was in the play of *Mithridates*, the part she performed being that of *Ismenes*, in boy's clothes. As an actress, however, she was not, at first,

considered equal to anything beyond some innocent country girl, such as Phillida, in *Damon and Phillida*; and, for the first three years of her theatrical career, was chiefly employed in singing a song between the acts of a play. Her performance, however, of Nell, in *The Devil to Pay*, in 1731, displayed her abilities in their true light; and, for thirty years, she remained the first comic actress on the British stage.

In 1732, she married Mr. Clive, a brother of Baron Clive; but, their union was soon followed by a separation. In 1740, she performed before the Prince of Wales, at Cliefden House; and in the same year, played Celia, in *As You Like It*, and Portia, in *The Merchant of Venice*. For the most part, such characters as these were neither suited to her genius nor her person, yet to the last she was ambitious of shining in parts above her reach; a failing which sometimes involved her in disagreeable disputes. In Portia, she was always much applauded; but this, says Davies, "was owing to her misrepresentation of the character; mimicry in a pleader, when a client's life is in danger, is but misplaced buffoonery."

In 1741, she went over to Ireland, to perform in Dublin; and, in 1743, removed to Covent Garden. She was not engaged the following year, in consequence of a dispute between her and the managers, the particulars of which she published in a pamphlet, entitled, *The Case of Mrs. Clive submitted to the Public*. In 1745, she returned to Drury Lane, where she continued until the 24th of April, 1769, when she took her leave of the stage in *The Wonder*, and *Lethe*, and spoke an epilogue, written for the occasion by Horace Walpole. She then retired upon a comfortable independence, to an elegant abode near Strawberry Hill, where she died, universally respected, on the 6th of December, 1785.

Mrs. Clive was the most famous actress, in her peculiar line, that ever trod the stage; her equal is not to be found in theatrical history, either before or since the era in which she flourished. Mrs. Davison and Miss Kelly are, perhaps, the only actresses that can be compared to her. "Her mirth," says Mr. Davies, "was so

genuine, that whether it was restrained to the arch sneer, and the suppressed half laugh, widened to the broad grin, or extended to the downright honest burst of loud laughter, the audience were sure to accompany her; he must have been more or less than man, who could be grave when Clive was disposed to be merry." She excelled alike in chambermaids, the affected or capricious lady of fashion, country girls, romps, hoydens, and dowdies, superannuated beauties, viragoes, and humourists. To quote the eulogy of Churchill;—

First giggling, plotting, chambermaids arrive,
Hoydens and romps, led on by General Clive
In spite of outward blemishes she shone,
For humour famed, and humour all her own:
Easy, as if at home, the stage she trod,
Nor sought the critic's praise, nor fear'd his rod;
Original in spirit, and in ease,
She pleased by hiding all attempts to please:
No comic actress ever yet could raise
On humour's base more merit or more praise

In private life, Mrs. Clive was scarcely less entertaining and agreeable, than in public; her conversation is described as a mixture of uncommon vivacity, droll mirth, and honest bluntness. She preserved throughout life an unsullied reputation, and to the last, was visited by persons of both sexes of high rank and character. She was the only performer over whom Garrick did not dare to domineer; and he is said to have dreaded an altercation with her, as much as a quarrel with an author whose play he had rejected. He both felt and acknowledged, however, her talent as an actress, and affected to feel great sorrow at her leaving the stage; though Mrs. Clive, if we may credit the following anecdote, thought otherwise. "When the manager and Mrs. Clive met," says Davies, "after she had expressed her determination to retire, their interview was short, and their discourse curious. After some compliments on her great merit, Mr. Garrick wished, he said, that she would continue, for her own sake, some years longer on the stage. This civil suggestion she answered by a look of contempt, and a decisive negative. He asked how much she was worth; she replied, briskly, 'as much as yourself.' Upon his smiling at her supposed ignorance, or misinformation, she explained herself by telling him, that she

knew when she had enough, though he never would. He then entreated her to renew her agreement for three or four years; but she peremptorily refused. Upon repeating his regret at

her leaving the stage, she frankly told him that she hated hypocrisy; for she was sure that he would light up candles for joy of her leaving him, but that it would be attended with some expense."

HANNAH PRITCHARD.

THIS eminent actress, whose maiden name was Vaughan, was born about the year 1711. Her manner of reciting, when young, several scenes of parts both in tragedy and comedy, having attracted the notice of Mr. Booth, that gentleman advised her to apply for an engagement on the stage, and she accordingly made her appearance in one of Fielding's pieces, at the little theatre in the Haymarket. She next appeared at the playhouse in Goodman's Fields, and subsequently at Bartholomew Fair, "where," says her biographer, "she gained the notice and applause of the public, by her easy, unaffected manner of speaking; and was greatly caressed and admired for singing, in some farce or droll, a favourite air, which began with, Sweet, if you love me, smiling turn."

In the year 1733, when Mr. Highmore, then patentee of Drury Lane Theatre, quarrelled with his actors, and took the Haymarket, he engaged Mrs. Pritchard, who made her *débüt* as Belina, in a play, called *The Mother-in-Law*. Of her acting, at this period, Davies says little, but he gives a somewhat inflated account of the impression produced by her personal appearance. Her genteel person, he tells us (for she was then young and slender), her attractive countenance, which "beat an alarm to love;" her expressive yet simple manner; her unembarrassed deportment, and proper action, charmed all the spectators; who looked at one another with surprise and pleasure, as if congratulating themselves on seeing a rising genius, capable, perhaps, one day, of consoling them for the loss of their favourite, Oldfield.

On the union of the Haymarket and Drury Lane companies, under the management of Fleetwood, Mrs. Pritchard's services were required at the

latter theatre, where she performed, both in tragedy and comedy, with great applause, after having established her theatrical character by her matchless performance of *Rosalind*, in *As You Like It*. In sprightly characters, indeed, she had no superior; yet her *Zara*, in *The Mourning Bride*, her *Merope*, and *Queen Katharine*, have seldom been surpassed. In comedy, her chief strength lay in such parts as *Lady Townley*, *Lady Betty Modish*, and *Maria*, in *The Nonjuror*; but neither her person (which soon lost its slimness) nor her manner, were sufficiently elegant and graceful for the high-bred woman of fashion. In Shakspeare's *Beatrice*, Vanbrugh's *Berinthia*, Farquhar's *Mrs. Sullen*, and all such parts as are thrown into situations of intrigue, gaiety and mirth, she is said to have been equally charming and inimitable. Her enunciation was voluble, yet distinct; so that Davies called her "a mistress of dramatic eloquence in familiar dialogue." In scolds and viragos, she had a powerful rival in *Mrs. Clive*; but *Mrs. Pritchard's* representation of *Mrs. Termagant* and *Mrs. Oakley*, were thought, by many, even superior to the acting of the former lady in those characters.

Mrs. Pritchard took leave of the stage in the spring of 1768, in the part of *Lady Macbeth*, on which occasion, Garrick played *Macbeth*, and wrote a farewell epilogue for her. She delivered it with sobs and tears, and retired amidst the plaudits and regrets of an audience, more than commonly numerous, notwithstanding that the prices had been doubled on the occasion for her benefit. Her *Lady Macbeth* is said to have been one of her best tragic parts; and the manner in which she used to exclaim, "Give me the dagger!" never failed to produce a most

extraordinary impression; nor was her low desponding moan, of "Out, damned spot!" less thrilling and appalling. Before concluding our notice of her professional character, we should observe, that, in tragedy, she had, with many excellences, two great defects: a too loud and profuse expression of grief, and a deficiency of grace in her manner.

Mrs. Pritchard retired from the stage, in consequence of an intimation, that a legacy had been left her by a distant

relation, which would enable her to pass the remainder of her days in affluence. The will, however, was disputed, and the bulk of the testator's property was adjudged to belong to his heirs-at-law. Mrs. Pritchard did not live long to feel the effects of this disappointment, dying at Bath, about four months after her retirement thither, in the August of the year above-mentioned. Her private character is said to have been amiable, and utterly free from reproach.

DAVID GARRICK.

DAVID GARRICK was born at Hereford, on the 28th of February, 1716. His father was a captain in the army, and his grandfather one of the French protestants who, at the revocation of the edict of Nantz, sought refuge in England.

In 1726, David was sent to the grammar-school at Litchfield; but was more remarkable for the sprightliness of his disposition, than for his application to study. He early imbibed a strong predilection for the stage; and, when little more than eleven years of age, assisted in the getting up of *The Recruiting Officer*, and took the character of Serjeant Kite. He was shortly afterwards sent out to an uncle, who was an eminent merchant, at Lisbon; but returned to England the following year, and resumed his place in the grammar-school. On finally quitting it, he did not carry away much learning with him; and when, in 1735, he was placed under the tuition of the celebrated Samuel Johnson, his thoughts were still turned to the stage; and, instead of composing exercises, he sketched scenes of a new comedy.

In the March of the year 1736, Johnson gave up his school, and went to London, accompanied by Garrick; who, shortly after his arrival, was entered a student of Lincoln's Inn. In the following year, he became a private pupil of the Rev. Mr. Colson, an eminent mathematician, for the purpose of acquiring some general knowledge, previous to his intended call to the bar. The death

of both his parents, however, and of his Lisbon uncle, who left him £1,000, altered his views; and, with the sum mentioned, he entered into partnership with his brother, Peter, in the wine trade. Disagreements between them soon led to a separation; when David determined to commence actor; and, in the summer of 1741, made his *début* at Ipswich, as Aboan, in *Oroonoko*, under the assumed name of Lyddal. This name he continued during many performances; and manifested the versatility of his genius, by playing, among other characters, Captain Brazen, Sir Harry Wildair, and Harlequin, with equal success.

He made his first appearance in London, on the 19th of October, 1741, at the theatre in Goodman's Fields, as Glo'ster, in *Richard the Third*. The contrast to the cold declamation to which the town had been accustomed, and the manifest genius which the new actor exhibited, excited enthusiastic applause; and Covent Garden and Drury Lane were, in consequence, for a time deserted. Pope, on seeing him, exclaimed, "that he was afraid the young man would be spoiled; for he would have no competitor." During his stay at Goodman's Fields, he brought out two pieces, *The Lying Valet*, a farce, and *Lethe*, a dramatic satire; the first of which still keeps possession of the stage.

The patent theatres growing jealous of the success of that in Goodman's Fields, resolved to have recourse to law

to stop their progress. This created an alarm, and a compromise was entered into; by means of which, Garrick was engaged at Drury Lane, at a salary of £500 a-year, with an understanding, that he should share the profits arising from his acting *Richard, Bayes, and Lear*.

In June, 1742, he accepted an engagement in Dublin, where he drew such crowds to the theatre, that a fever breaking out at the time, was called the Garrick fever. On his return to London, he performed, among other new parts, *Abel Drugger*; in which the stare of stupidity he put on, is said to have dispossessed him of the affections of a young lady, who had fallen in love with him, in the part of *Chamont*, in *The Orphan*. After having made a second visit to Dublin, and produced the farce of *Miss in her Teens*, he became a joint proprietor, with Mr. Lacy, of Drury Lane Theatre; and, on the 20th of September, opened it for the season, himself speaking the celebrated prologue, written for the occasion by Dr. Johnson.

Garrick's management, on the whole, gave satisfaction to the actors, authors, and the public; but he was not free from the occasional displeasure of each. A spectacle brought out by him in November, 1755, gave great offence, in consequence of the number of foreigners who were employed in it; and, on the sixth representation, a violent riot took place, by which a damage was incurred to the theatre of some thousand pounds. In answer to some critics, who censured his performances, he published a mock heroic poem, called *The Fribbleriad*, a production of much pleasantry and vivacity.

In 1763, he visited Italy and France; and, whilst at Paris, contrasted his theatrical powers with those of the celebrated *Mademoiselle Clairon*, before a splendid and select circle. After his return to London, the king commanded *Much ado about Nothing* for his reappearance; on which occasion he spoke a prologue that was called for the ten following nights. From his continental tour Garrick was much improved; and had acquired a greater degree of grace and elegance than he had before exhibited. In the season of 1766, he wrote, in conjunction with Mr. Colman,

and produced, *The Clandestine Marriage*. After this, he re-wrote, and adapted for the stage, *The Country Wife*, of Wycherley, under the title of *The Country Girl*; and, subsequently, *Cymon*, and *The Christmas Tale*.

In 1769, the corporation of Stratford presented him with the freedom of the town, in a box formed from a portion of a mulberry tree planted by the hand of Shakspeare; at the same time, requesting he would, in return, favour them with a portrait or bust of the immortal bard; together with one to be placed beside it of himself. This request led to the commencement of the celebrated Stratford Jubilee; which was planned by Garrick on a very magnificent scale, and lasted three days. He also represented it at Drury Lane; and with such success, that it had a run of ninety-two nights to crowded audiences.

On the death of Mr. Lacy, in 1773, the whole management of Drury Lane devolved on the subject of our memoir; but he only continued the duties of his office for three years longer, during which he perfected his plan of an institution for the relief of decayed actors. He sold the moiety of his patent, in January, 1776, for £35,000; but, previously to his quitting the stage, performed, successively, all his old and favourite characters. His last appearance was on the 10th of June, as *Felix*, in *The Wonder*, at the conclusion of which play he spoke an address, which drew tears both from the audience and himself. After his retirement, he occasionally attended rehearsals, with a view to assist his friend, Sheridan.

In 1777, he was commanded to read a play before the king and queen, at Buckingham Palace, in the manner of *Monsieur Le Texier*, who had obtained great reputation by reading plays, sitting at a table, and acting them as he went on. He chose, for the occasion, his farce of *Lethe*; but the comparative coldness with which he was heard by the royal party, greatly damped his exertions.

In the above-mentioned year, he was put into the commission of the peace, but did not long survive the appointment. Whilst partaking of the Christmas festivities, in 1778, at Lord Spencer's seat, at Althorpe, he was seized with an attack of the stone; which, on

his coming to London, terminated in a palsy of the kidneys, and deprived him of life on the 20th of January, 1779. He met with calmness, and was perfectly aware of, his approaching death; and, a short time previous to that event, observing a number of gentlemen in his room, who, he was told, were all physicians, he exclaimed, in the language of Horatio, in *The Fair Penitent*:

Another and another still succeeds;
And the last fool is welcome as the former.

His body was interred in Westminster Abbey, and followed to the grave by some of the most eminent persons of the day, both in rank and talent. His widow, a celebrated dancer, named Violetti, whom he had married in 1749, died on the 16th of October, 1822.

Garrick was low in stature, but well proportioned; and he had much improved his natural grace by an early proficiency in dancing and fencing. His deportment was prepossessing and easy, and bespoke the character of a perfect gentleman. His complexion was dark, his eye black, full, and penetrating, and his features regular. His voice was clear, soft, and commanding; and his articulation, which possessed unlimited variation, was so remarkably distinct, that it could be heard in the most distant parts of the theatre, and under any expression of feeling. Amid so many excellences which he possessed as an actor, it would be difficult to state what was his peculiar forte. In tragedy, comedy, or farce, he was alike, by turns, great. All the passions of the heart seemed thrown open for the adoption of this great actor; and all were, by him, portrayed with equal ability, vigour, and truth. "Rage and ridicule," says a critic, "doubt and despair, transport and tenderness, compassion and contempt, love, jealousy, fear, fury, and simplicity, all took, in turn, possession of his features; while each of them, in turn, appeared to be the sole possessor of those features. One night, old age sat on his countenance, as if the wrinkles she had stamped there were indelible; the next, the gaiety and bloom of youth seemed to overspread his face, and smooth even those marks which time and muscular conformation might have really made there. Of these truths, no one can be

ignorant, who ever saw him in the several characters of *Lear* or *Hamlet*, *Richard*, *Dorilas*, *Romeo* or *Lusignan*, *Ranger*, *Bayes*, *Drugger*, *Kitely*, *Brute*, or *Benedict*." It was, however, as the living commentator of Shakspeare, that he shone with peculiar lustre; and it is certain, as one of his biographers observes, "that the almost idolatrous admiration of our immortal bard, which has distinguished the last half century of literature, may be traced from the appearance of Garrick in his principal characters."

The private character of Garrick was very estimable; and gained him the respect of a large circle of friends, some of them moving in the highest circles of society. He was possessed of a sound understanding and nice discrimination; and exhibited a constant attention to the wishes of others, without servility to the great, or ostentation to the humble. An unprecedented tribute was paid to his talents, about two years before his death. He happened to be present during a debate in the House of Commons, when one of the members moved to clear the gallery. On this, Mr. Burke rose and addressed the house, inquiring, "if it would be decent or liberal, to exclude from the hearing of their debates, a man to whom they were all obliged; one, who was the greatest master of eloquence; and in whose school they had all imbibed the art of speaking." The motion was seconded by Mr. Fox and Mr. T. Townshend, and the house almost unanimously concurred in exempting Garrick from the general order to quit the gallery.

His vanity brought with it jealousy, in allusion to which, his biographer, Davies, observes: "Though, in the opinion of the world, he stood upon a pedestal, looking down upon all actors as his inferiors, yet sometimes, from the impulse of theatric jealousy, he would condescend to raise the meanest shrub of the stage to a level with himself."

His economy subjected him to the imputation of avarice, but this is partially refuted by the declaration of Johnson, that he believed David Garrick gave away more money than any man in London. Many anecdotes have been told, however, which represent him as

condescending to meannesses beneath a liberal and gentlemanly mind. It is said, that after his visitors had departed, he would demand the vails from his servant, and if the menial pretended to have received none, he would search his pockets, and drag out the *douceur*. He boasted of having sold a lame mare, for a sound one, to a friend; who was so exasperated, that he sent Garrick a bill for small sums which he had expended in his company at taverns, &c. and compelled him to pay it. He was naturally passionate and irritable, but made great, and, in general, successful efforts, to conquer his temper. The vanity, which marked his character, and was its principal foible, has been well described by Goldsmith, in his poem of *Retaliation*:

Of praise a mere glutton, he swallowed what came,

And the puff of a dunce, he mistook it for fame,
Till his relish grown callous, almost to disease,
Who pepper'd the highest, was surest to please.

He both hated and feared Foote, yet did all in his power to conciliate him, and often lent him money. In return for this, Foote made an ungrateful jest upon the manager's imputed avarice. "I dare say," he said to a visitor at his house, one day, "you think it strange my having Garrick so near my gold"—pointing to a small bust of the actor which stood upon his bureau,—“but you see it's got no hands.”

Garrick had, when it was wanted, a witty answer ready. Being at the theatre, one rainy night, with Quin, both sent for a chair, and Garrick's, to the mortification of the former, arrived first. "Let me get into the chair," cried the surly veteran, "let me get into the chair, and put little Davy into the lantern." "By all means," said Garrick; "I shall ever be happy to give Mr. Quin light in anything." He did not always take a joke so calmly: on his re-appearance at Drury Lane, after his return from the continent, coming forward to speak a prologue, as soon as the applause at his re-appearance had a little subsided, all was silent as the grave, in eager expectation of hearing the address, when old Cervetto, better known by the name of *Nosey*, the musician, who sat in the orchestra, anticipated the first line by a tremendous yawn—Aw!

—Convulsive laughter among the audience was the consequence, and it was some minutes before silence could be again restored; that, however, obtained, Garrick delivered his address, and retired. The moment he came off the stage, he flew to the music-room, where collaring the astonished *Nosey*, he began to abuse him pretty vociferously,—“What—why?—you old scoundrel—you must be the most infernal——” At length poor Cervetto said, “Oh! Mr. Garrick! vat is de matter—vat I have do—oh, Heavens! vat it is?” “The matter! Why, you old d—d bass-viol—just at the a—the very moment I had played with the audience—tickled them like a trout, and brought them to the most accommodating silence—so pat to my purpose—so perfect—that it was, one may say, a companion for Milton's visible darkness——” “Indeed, Mr. Garrick, it vas no darkness.” “Darkness! stupid fool!—but how should a man of my reading make himself understood by—a—answer me, was not the whole house, pit, box, and gallery, very still?” “Yes, sir, indeed—still as a mouse.” “Well, then, just at that very moment did you not, with your d—d jaws extended wide enough to swallow a six-penny loaf—yawn? Oh! I wish you had never shut your d—d jaws again.” “Sare—Mr. Garrick—only if you please hear me von word—it is alway the vay—it is, indeed, Mr. Garrick, it is alway the vay I go vhen I haf the greatest rapture, Mr. Garrick.” The little great man's anger instantly cooled, and he declared that he ought to be forgiven, for the wit of the excuse.

On his departure from Dublin, a lady put into his hands a small parcel, with an injunction not to open it till he was alone. Garrick had no sooner embarked than he went to a solitary part of the vessel, and, expecting to find nothing less than a declaration of love, opened the packet with equal impatience and caution. It contained, however, nothing but a copy of Wesley's Hymns, and Dean Swift's work on the Trinity, both of which, he afterwards told a friend, he immediately threw into the sea.

As an author, Mr. Garrick ranks on a somewhat elevated footing. The character of Lord Ogleby, in *The Clan-*

destine Marriage, which is said to be his writing, is undoubtedly of the highest class. In most of his dramas, his characters possess much to admire, and his prologues and epilogues teem with pleasantry and light satire.

As a critic, he was hard to please; and authors did not always receive justice at his hands. Mallet duped him into the acceptance of his play of *Elvira*, by telling him he should introduce him into the *Life of Marlborough*, he was about to write. A gentleman of the law who had heard of this, told Garrick, the next time he met him, that he was about to publish an edition of the statutes at large, and should certainly find a niche for him.

His choice of books, if the following anecdote may be credited, was as ill-judged, as his occasional rejection of plays. Dr. Johnson, being, one day, in his library, continued for some time skimming through the title pages of the best bound books, uttering, all the while, expressions of great contempt for the authors; at last he disdainfully

dashed a volume open on the ground, and continued doing this till twenty lay exposed on the floor. Garrick and all present had watched this proceeding in astonishment, though none had spoken; but the former now roared out loudly, "Why, d— it! Johnson—you—you—you will destroy all my books!" At this, Johnson paused and coolly said, "Look'ee, David, you may understand plays, but you know nothing about books."

In addition to the pieces before-mentioned, he was the author of a few dramatic interludes, and the adapter of many old plays, in which he displayed great judgment, and a thorough knowledge of dramatic effect. His *Bon Ton*, or *High Life above Stairs*, still keeps its place as one of the best farces known to the stage.

Mr. Garrick was also the author of an ode on the death of Mr. Pelham, which, in less than six weeks' time, ran through four editions; and of songs, prologues, and epilogues, too numerous to recount.

SUSANNAH MARIA CIBBER.

SUSANNAH MARIA CIBBER, born about the year 1716, was the daughter of Mr. Arne, upholsterer, in Covent Garden, and sister of Dr. Arne, the celebrated composer. The early talent, which she displayed for music, being discovered and cultivated by her brother, she first appeared on the stage as a vocalist in one of Arne's operas, performed at the Haymarket. She was, however, distinguished for sweetness of voice alone, in this capacity, being deficient both in ear and judgment.

In 1734, her "amiable and virtuous disposition" won her the heart of Mr. Theophilus Cibber, and the first year of their nuptials was marked by no diminution of affection on either side. Soon after their marriage, Mrs. Cibber appeared at Drury Lane, but still in the character of a singer, until Colley Cibber, at the request of his son, undertook to bring her forward as an actress in tragedy. Accordingly, after

she had put herself, for some time, under the tuition of her father-in-law, she appeared as Zara, in Aaron Hill's tragedy of that name, in 1736. Her success was decided, and from that time until the close of her career, she continued to rank as one of the first tragic actresses of her day. An immediate consequence of her favourable reception was the increase of her salary, from 30s. a week to double that sum; a price that contrasts strangely with the salaries now given, even to second-rate actresses. In the meantime, the profligacy and extravagance of her husband led to results which shewed the character of neither himself nor his wife in a very advantageous light. The visits of a young gentleman of fortune were received by both with apparent satisfaction; and not the less, on the part of either, when it was discovered that the attractions of Mrs. Cibber were the chief cause of his attentions. Cibber,

very accommodatingly, took himself abroad, but on his return, to the surprise of all but those who knew more of him than the public, commenced an action against the gentleman, for criminal conversation with his wife; laying his damages at £5,000. So clearly, however, was the instrumentality of the husband proved in the affair, that the jury awarded only £10 damages. Mrs. Cibber henceforth lived separately from him, and resided altogether with the gentleman in question, by whom she had one son. An indulgent public applauded her on her return to the stage, where she continued to astonish and delight all who witnessed her unrivalled performances, until her death. This event took place on the 30th of January, 1766; and, in about a week afterwards, she was interred in the cloisters of Westminster Abbey.

Her merits as an actress, have been well portrayed by Davies, in his *Life of Garrick*. "Her great excellence," he says, "consisted in that simplicity, which needed no ornament; in that sensibility, which despised all art. There was in her person little or no elegance, in her countenance a small share of beauty; but Nature had given her such symmetry of form, and fine expression of feature, that she preserved all the appearance of youth after she had reached to middle life. The harmony of her voice was as

powerful as the animation of her look. In grief and tenderness, her eyes looked as if they swam in tears; in rage and despair, they seemed to dart flashes of fire. In spite of the unimportance of her figure, she maintained a dignity in her action, and a grace in her step."

Mrs. Cibber also sustained the part of an authoress respectably, in her translation of *The Oracle of St. Foix*, which was occasionally played for her benefit. When Garrick was informed of her death, he exclaimed, "Then tragedy expired with her; and yet she was the greatest female plague belonging to my house. I could easily parry the artless thrusts, and despise the coarse language of some of my other heroines; but whatever was Cibber's object, a new part, or a new dress, she was always sure to carry her point, by the acuteness of her invention, and the steadiness of her perseverance." Notwithstanding, however, the occasional violence of her temper and language, and the circumstances under which she separated from her husband, she possessed sufficient qualities and accomplishments to retain to the close of her life, the acquaintance and esteem of many persons of high rank. Though her vocal acquirements were not great, she sang with much sweetness and feeling, and no one ever equalled her in Handel's *He was despised*.

HENRY WOODWARD.

HENRY WOODWARD was the son of a tallow chandler, in the borough of Southwark, and born there in the year 1717. Though intended by his father for the same business, he was sent for education to Merchant Taylor's school, where he acquired that taste for the classics, which he frequently displayed in after-life, to the no small astonishment of some of his brother actors. The circumstances which led to his introduction to the stage, and his early progress there, have been thus related:—"From the uncommon run of *The Beggar's Opera*, Mr. Rich, who

was at that time manager of the theatre in Lincoln's Inn Fields, was encouraged to represent it by children. In this Lilliputian company, Harry performed the part of Peachum with great success; and having thus entertained a passion for the drama, could never afterwards divest himself of it. He had begun with the lowest of pantomimical characters, and went on, in a regular progression, from a frog to a hedgehog, an ape and a bear, till he arrived at the summit of his ambition, *Harlequin*. His talents as a comedian, soon began to develop themselves, and produced him an en-

gagement, with a good salary, at Covent Garden, where the death of Chapman afforded him an excellent opening for the display of his powers. He was completely successful; and by his performance of Marplot, Lord Foppington, Sir Andrew Aguecheek, Touchstone, &c. established his theatrical reputation."

In 1747, he was engaged by Mr. Sheridan to act at the Smock Alley Theatre, Dublin, at £500 for the season. He appeared both as a comedian and Harlequin, and drew, in either character, such numerous audiences, as amply repaid the manager for the liberal salary which he gave him. In the former, he is said to have imitated Foote in his favourite piece, of *Tea, or The Diversions of the Morning*, with such superior strength of humour, ridicule, and mimicry, as beat him out of the field; and in the latter, got up a new pantomime, which did his invention great credit, and the theatre considerable service. On his return to England, he was engaged by Mr. Garrick, at Drury Lane, where he made his *débüt* as Bobadil, in *Every Man in his Humour*, which was revived for the occasion, with some alterations and an additional scene. This character has been thought, by some, to be Woodward's master-piece, and he certainly invested it with an interest and originality which have never been imparted to it by any other performer.

Woodward had saved nearly £5,000, and was enjoying a higher salary than was ever before paid to a comic performer, when, in 1759, he received a proposal from Barry, the actor, to join him in a speculation of building a new theatre in Crow Street, Dublin, in opposition to Mr. Sheridan's, in Smock Alley. The hope of increasing his fortune, and the fear of losing his present gain, kept Woodward for some time in a state of suspense regarding the expediency of his accepting this offer. His wife entreated him not to quit Drury Lane, and Garrick was also loth to part with so useful an actor. The manager, however, was too high-spirited to retain Woodward upon the terms proposed by the latter, which were, that he should receive as large an income as was then given, or might hereafter be given, to any actor or actress. While the negotiation was pending, Foote, it

is said, asked Woodward, whether he had gained his point, and on being answered in the negative, exclaimed,—“That is strange; you play in almost all the comedies, and Harlequin besides: why, then, in my opinion, you are entitled to the money, whether you go by the hour or the ground.” Finding he could procure no advance of salary, Woodward embarked in the speculation with Barry, and proceeding to Dublin, built the Crow Street Theatre, and opened it with the comedy of *She Would and She Would not*, to a very thin audience. All the subsequent exertions of the two managers could not avail, and after three or four unsuccessful seasons, Woodward returned to England with a loss of above £3,000. The failure of the speculation arose from these causes: the great difference in the disposition of the managers; and the want of a sufficient number of play-going people in Dublin to support two theatres. Woodward resumed his metropolitan career at Covent Garden, where he made his *débüt* in the character of Marplot, having first conciliated the audience by an address of his own composition, commencing thus:—

Behold! the prodigal returned—quite tame,
And (though you'll hardly think it) full of shame;
Ashamed, so long t' have left my patrons here,—
On random schemes—the Lord knows what and where;
With piteous face (long stranger to a grin),
Receive the penitent—and let him in!

This, and other lines, in the prologue, gave great offence to the Irish, so that, when, after his wife's death, he returned to Dublin, he was vehemently hissed off the stage, and even hooted in the streets. He was not, therefore, sorry to come back again to London, where he continued at the height of his profession, until within a few months of his death, which took place on the 17th of April, 1777. He left the interest of his fortune to Mrs. Bellamy, the actress, with whom he had latterly formed a connexion; but his will was so ill worded, that she never derived any benefit from it.

“Woodward,” says Davies, “was an actor, who, for various abilities to delight an audience in comic characters, had scarcely an equal. His person was so regularly formed, and his look so serious and composed, that an indiffer-

ent observer would have supposed that his talents were adapted to characters of the serious cast; to the real fine gentleman, to the man of graceful deportment and elegant demeanor, rather than to the affector of gaiety, the brisk fop, and pert coxcomb. But the moment he spoke on the stage, a certain ludicrous air laid hold of his features, and every muscle of his face ranged itself on the side of levity. The very tones of his voice inspired comic ideas; and though he often wished to act tragedy, he could never speak a line with propriety that was serious. A burlesque imitation of tragedy was exhibited by him, happily, in *The Apprentice*. Churchill, in his *Rosciad*, charges him with action, bordering upon the extravagant; and observes, 'that he excelled most in parts where Nature had stretched her power to ridiculous excess.' This partly may be true, but this was copying Nature still." Besides the characters before-mentioned, those which Woodward particularly excelled in, were, Congreve's Sir Joseph Wittol, Brisk, Tattle, and Witwould; Shakspeare's Parolles, Osric, and Mercutio; Lord

Foppington; Sancho, in *The Mistake*, and Lissardo, in *The Wonder*. His pantomimic powers were also of a superior order; and the compliment which Sir Richard Steele pays to the celebrated Nicolini, in the one hundred and fifteenth number of the *Tatler*, is said to be equally applicable to Woodward. As a composer of pantomime he had also great merit, and produced the three best that were ever represented:—*Harlequin Fortunatus*, *Harlequin Faustus*, and *Queen Mab*. He altered for the stage, *The London Cuckold*, *The Winter's Tale*, and some other pieces; and is the reputed author of *The Male Coquet*, *A Lick at the Town*, &c.

Woodward is said to have been disliked by his brother actors; his unconvivial disposition, and economical habits, were probably construed by them into niggardness and ill-nature. His acquaintance, however, was sought by men of taste and learning, for whose society he was more fitted, by the education he had received, and which he endeavoured to improve, by a small, but well chosen, library of books.

SPRANGER BARRY.

THIS eminent actor was the son of a silversmith, and born in St. Warburgh's parish, Dublin, on the 20th of November, 1719. He was himself destined for trade; and followed, for some time, the business of his father, with every prospect of realizing an ample fortune. Besides his paternal inheritance, he received £1,500 with his wife; and was, altogether, a man of competence and commercial substantiality. A situation, so apparently remote from poverty, probably, first induced him to slacken in his attendance behind the counter; whilst his handsome person and pleasing address gained him attentions and invitations, which materially interfered with his business. A fondness for theatricals also contributed to wean him from his regular pursuits; in short, in about four years after he had commenced silversmith on his own account, he became bankrupt.

He now determined to try his success on the stage; and accordingly, in 1744, he made his *début* on the Irish boards, in the character of Othello. No first appearance was ever more decidedly successful; the harmony of his voice, it is said, and the manly beauty of his person, spoke him alike the warrior and the lover; and those, who before doubted of the poet's consistency, in forming a mutual passion between such characters as Othello and Desdemona, were now convinced of its propriety. Our actor afterwards played at Cork with equal applause; and thence, returning to Dublin, made one of that galaxy of talent, which drew such full houses in the summer, that it was then very common to say, one died of a Garrick, a Quin, or a Barry fever.

In 1746, he came to London, and was engaged at Drury Lane, where he performed both in tragedy and genteel

comedy, with distinguished approbation. The Prince of Wales, it is said, after seeing him perform the part of Lord Townley, sent him a polite message, the next day, with an offer of the attendance of his dancing-master for three months; adding, "that, in his opinion, he wanted only the addition of a little manner, to make him the first Lord Townley in the world." After having, for some time, divided the applause of the town with Garrick, Barry removed to Covent Garden, in 1749; when a decided competition took place between the two great actors, each playing against the other their principal characters, with various success. The grand struggle made by both, was in the part of Romeo, in which the majority agreed in awarding the palm to Barry. Indeed, his performance of this character, aided by his uncommonly handsome person, and winning address, and a voice the most melodious and touching conceivable, was, perhaps, never equalled. The female part of the audience were most powerfully affected by his acting; and a Miss Nessiter, who sometimes played Juliet to his Romeo, in Dublin, fell violently in love with him; and, it is said, died of a broken heart, leaving him a fortune of about £3,000. But his favourite Juliet was Mrs. Cibber; and, perhaps, a more affecting exhibition never took place on the stage, than when these two performers appeared together as the lovers of Verona. Akin with Barry's representation of Romeo, was his Castalio, in *The Orphan*. Tom Chapman, an excellent comic actor, told Davies, the biographer of Garrick, that when he saw Barry in the last-mentioned character, he could not refrain from bursting into tears, and almost audibly sobbing. His *Jaffier*, *Lear*, *Othello*, and *Essex*, frequently produced the same effect upon the spectators of either sex; "so powerfully expressive," says a writer of the time, "of grief and agony were his features, that the audience were disposed to pity before he spoke; and his broken throbs so wrung the soul, that their distress could be relieved only by torrents of tears." Cibber, when grown old, seldom missed seeing Barry's *Othello*; thinking it superior to any other performer's.

In 1758, the subject of our memoir

joined, with Woodward, in building the Crow Street Theatre, Dublin; but, as we have stated in our memoir of the latter, the speculation failed. He returned to London, in 1766, bringing with him Mrs. Dancer, whom he subsequently married, and hired, for a few nights, the King's Theatre; where his wife first established her reputation, in the character of Desdemona. He subsequently entered into an engagement with Foote; and, soon after, himself and his wife were received into the Drury Lane company, at a joint salary of £1,500 per annum.

In 1774, he removed to Covent Garden, where, though now growing old, and manifesting a falling off in some of his characters, he sustained that of *Orestes*, in *The Distressed Mother*, in a manner which threw a new lustre over his last efforts. His death took place on the 10th of January, 1777, after he had many years suffered from the agonies of hereditary gout.

Of Barry's acting, we have already said sufficient to enable the reader to form a tolerable idea of its chief attributes. As a man, he was much beloved; his insinuating address, and pleasing conversation, making friends of almost every one who came near him. His powers of persuasion were only equalled by those of Sheridan; and both appear to have had similar occasions of exerting them. "Don't be in a passion," Barry, one day, said to a creditor who stood storming in the passage, "but do me the favour to walk up stairs, and we'll speak on the business." "Not I," answered the man; "you owe me £100 already; and if you get me up stairs, you won't let me leave you till you owe me £200."

It is not extraordinary that he should have made many conquests among the fair sex; and his biographers hint that his amours, both on and off the stage, were considerable in their number, and extended to ladies of rank. He was extravagant in his living, and fond of giving expensive entertainments. Mr. Pelham, once going to sup with him, found such a profusion of elegant dishes and choice wines set out for him, that he could not forbear reproving Barry for his folly; and, it is said, never gave him another opportunity of exposing his want of judgment.

MARGARET WOFFINGTON.

MARGARET WOFFINGTON was born in Dame Street, Dublin, in the year 1719. She was the daughter of a journeyman bricklayer, and attended school from her fifth to her tenth year, when her father dying, she came home to assist her mother, in her business of a washerwoman. Being seen, one day, fetching water from the Liffey, by a Mademoiselle Violante, who kept a show-booth in Dame Street, the latter was so struck with the little Irish girl's beauty, that she offered to engage her as an apprentice. Her mother consenting, little Woffington was transferred to the care of Mademoiselle Violante, to be taught the dramatic art, and it was not long before she was announced to play Polly, in *The Beggar's Opera*. Her reception was enthusiastic; and continuing to perform, she became the prop of the Booth Theatre, and was allowed a salary of 30s. per week. She now took lodgings for herself, and entering into a life of profligacy, left Dublin for London, in company with a libertine, whose mistress she had become; and had not long been in the metropolis before she was engaged by Rich, to appear at Covent Garden, where she made her *débüt* in the character of Sir Harry Wildair, a part previously performed by her in Dublin. Her success was brilliant; she played Sir Harry to crowded audiences for twenty-two successive nights, and on the termination of her engagement with Rich, who had given her £9 per week, she went back to Dublin, on a salary of £14. Little short of adoration was now paid her in her native town; and, whilst on the stage she fascinated all, she determined to enjoy herself off it, as far as an equipage and two footmen, and other luxuries, would enable her to do so. She made an allowance of £20 per annum to her mother; and was, in other respects, a generous and liberal distributor of the fortune she was acquiring.

The failure of the Dublin manager, inducing her to return to London, she accepted an engagement at Covent

Garden, where she continued to be an admired favourite until her retirement from the stage in May, 1757. The derangement of her health has been stated, by some, as a reason for her quitting the theatre; whilst others ascribe her renunciation of it to a sermon she had heard, in which some errors, similar to her own, were very forcibly touched upon. The alteration which took place in her conduct, makes the last account the more probable one; she increased her mother's allowance from £20 to £30; became simple in her dress and manners, and pious in her demeanour; and regarded nothing with any degree of aversion, but the stage. She died, retaining all the amiable but none of the blameable, qualities of her early life, on the 28th of March, 1760. She was buried at Teddington; and shortly after her death, a monody was published, in which her professional character was drawn, and from which we extract the following lines as being the most characteristic.

Blest in each art! by nature formed to please,
With beauty, sense, with elegance and ease!
Whose piercing genius studied all mankind,
All Shakspeare opening to thy vigorous mind.
In every sense of comic humour known,
In sprightly sallies wit was all thy own;
Whether you seem'd the cit's more humble wife,
Or shone in Townley's higher sphere of life,
A Proteus still, in all the varying range,
Thyself the same, divine in every change!

Her person was remarkably beautiful; "an irresistible gracefulness," says Mr. Galt, "was conspicuous in all her actions: a pleasing air, and, for her condition, a most surprising elegance shone, as it were, around her. Her eyes were black, of the darkest brilliancy; and while, it was said, they beamed with the most beautiful lustre, they revealed every movement of her heart, and showed, notwithstanding she was but little indebted to education, that acute discernment which distinguished her career throughout life. Her eyebrows arched and vividly marked, possessed a flexibility, which

greatly increased the expression of her other features; in love and terror, they were powerful beyond conception; but the beautiful owner never appeared to be sensible of their force. Her complexion was of the finest hue, and her nose being gently aquiline, gave her countenance an air of great majesty; all her other features were of no inferior mould; she was altogether one of the most beautiful of Eve's daughters."

This is a charming picture; but Mr. Galt has omitted to state, that "this most beautiful of Eve's daughters," was president of the weekly Beefsteak Club, held in the green room of Covent Garden Theatre; and that after she had been portraying

The fair resemblance of a martyr queen,

she was to be seen in the green room holding up a pot of porter in her hand, and crying out, "Confusion to all order! Let liberty thrive!" Like Mrs. Clive, she attempted both tragedy and comedy; and whilst she excelled that actress in the former, strongly resembled, and was nearly upon a par with her in the latter. Garrick is said to

have been a favoured lover of Mrs. Woffington, and not the only one, according to some of her biographers. After she had been performing *Sir Harry Wildair*, one night, she said to Quin, "Half the audience believe I am a man." "Very probably," replied Quin; "but half the world know to the contrary."

Omitting many anecdotes that might be told of her generosity, we conclude with one of her early life, which is at once characteristic and amusing. The young gentleman, whom she had first left Dublin with, having made overtures of marriage to a lady in the country, she determined, out of revenge, to try to break off the match. Accordingly, hearing that a masked ball was about to be given to celebrate the intended bride's birth-day, she contrived to gain admittance in man's apparel, and having persuaded the young lady to become her partner in a minuet, revealed to her the real character of her lover. The bride, it is said, fainted at the table; the company dispersed; and our heroine returned to town, exulting in the success of her stratagem.

SAMUEL FOOTE.

THIS inimitable comic actor and dramatist, whose talents have procured for him the title of the modern Aristophanes, was descended from a good family, and born of highly respectable parents, at Truro, about the year 1720. His father, who held a commission in the prize office, was also a magistrate of the county, and had been, for some time, a member of parliament; his mother was a sister of Sir John Dyneley Goodere, Bart., whose murder, by his own brother, caused so great a sensation at the time. He received his school education at Worcester, where he displayed uncommon quickness of parts, and that inclination to sly humour, in which the future mimic and satirist might be traced. Of his powers, in this respect, he gave many amusing proofs at a very early age.

On leaving school, Foote was sent to Worcester College, Oxford, carrying

with him his waggish spirit in its full maturity. Men, rather than books, were the objects of his attention; though it must be confessed, his acumen in this respect was productive of more amusement and annoyance to others, than of credit or honour to himself. At first, however, his comicalities were harmless; and few will be ascetic enough, not to smile at the one we are about to relate. It happened that the church belonging to his college fronted the side of a lane, into which cattle were sometimes turned for the night, and that the bell-rope of the steeple hung low enough to be touched, in the middle of the outside porch. Foote, noticing this, tied, one night, a wisp of hay to it, as a bait for the cows, and the consequence was, a tremendous tugging of the bell by one of these animals, which awakened all the college, and being several times repeated, gave rise to sundry con-
 jec-

tures, and occasioned much alarm. At length, Dr. Gower, the provost, and the sexton, determined to watch for the mysterious bell-toller, and sallying forth after dark, were not long before they heard a footstep approach the porch, and the bell violently pulled. The sexton, darting forward, caught hold of the cow's tail, whilst the doctor seized her by the horn; and, lights being brought, the ludicrous cause of their alarm was discovered; less to their own satisfaction than to the amusement of the neighbours. This was not the only joke of the subject of our memoir at Dr. Gower's expense; for when the provost began to lecture him, one day, in phrases equally quaint and monitory, Foote, pretending not to understand him, drew out a large dictionary from under his arm, which he had brought with him for the purpose, and, after having consulted it, coolly exclaimed, "Very well, sir; now please to go on!"

On quitting college, where, probably, he had taken no degree, Foote entered himself of the Temple, with a view of being called to the bar. Instead, however, of pursuing the studies incident to his profession, he plunged into all the gaieties and dissipation of fashionable life; losing at the gaming table what his extravagance in living was not sufficient to consume. Hoping that he might be reclaimed by marriage, his friends, and those of the bride, consented to his union, in 1741, with a lady at Worcester; but this step was only a transient check to his career, whilst his conduct, as a husband, was any thing but affectionate. It was not long after their marriage that the necessities of Foote caused him to be arrested, and confined in the Fleet Prison. Whilst there, a friend paid him a visit, but perceiving something stir behind him in the bed, got up to depart, saying he would call another time. "Make yourself easy," said Foote, "'tis only my *Foot*;" and to convince you of its being no more, it shall speak to you directly." Upon this, his wife put her head from under the bed clothes, making many apologies for her situation. It was, probably, at this time that he received from his mother, who is said to have resembled him in character, the following epistle: "Dear Sam, I am in prison for debt; come and assist your loving

mother,—E. FOOTE." Sam's reply was equally laconic. "Dear Mother, so am I, which prevents his duty being paid to his loving mother, by her affectionate son,—SAMUEL FOOTE."

Foote, who, in disposition, differed from his wife, proposed his separation from her, at one time, in order, as he said, to make her more comfortable; and they were accordingly parted for a few months. His wife, however, had, it seems, been little inclined to this step, which Foote, probably, merely suggested as an excuse to get rid of her, and they were eventually brought together again.

Having completely outran his fortune, Foote now began to think of the stage as a means of support, but before making his appearance there, he accepted £10 from a bookseller, to write a defence of his uncle, who was executed for the murder of his brother Sir John Dyneley, to which we have before alluded. On his way back from the bookseller's, having no stockings under his boots, he went into a shop to purchase a pair, and, on coming out, met a party of his college friends, with whom he agreed to dine at the Bedford Tavern. In the course of the evening one of his companions cried out, "Why, eh! Foote, how is this? you seem to have no stockings on." "No," replied the other, "I never wear any at this time of the year, till I am going to dress for the evening; and, you see, I am always provided with a pair for the occasion," at the same time, pulling out the pair he had bought in the morning.

On the 6th of February, 1744, Foote made his theatrical *début* at the Haymarket, in the character of Othello, but with such little success, that he was advised to try another style of acting altogether. He was, however, little more at home in Lord Foppington, and he must undoubtedly have failed altogether on the stage, had he not struck out a new path for himself, and for the entertainment of the public. Accordingly, in the spring of 1747, he opened the Haymarket Theatre, with a piece called, *The Diversions of the Morning*, written by himself, and in which he was the principal performer. The exhibition resembled, in some measure, the *At Home* of Mathews, with this

difference, that Foote was not the sole actor, and, instead of imaginary characters, introduced, for the purposes of mimicry, real and well-known ones upon the stage. It was highly successful; but as he incurred the penalties of the act for limiting playhouses, by the shape in which he gave the exhibition, he altered the title to that of, Mr. Foote giving Tea to his Friends, which attracted fashionable audiences for more than fifty successive mornings. The next season, he produced a piece of the same kind, entitled, The Auction of Pictures, in which he introduced several popular and well-known characters, particularly Mr. Cock, the auctioneer, and the celebrated Orator Henley.

In the early part of 1749, Foote having had a considerable fortune left him by a relation, went over to Paris, and entered into the dissipations of that metropolis with all the zest of a man of fashion. He returned to London in 1752, and soon after brought out a comedy in two acts, called Taste, which met with a very favourable reception; as did also his Englishman in Paris, The Knights, The Englishman returned from Paris, and The Author, which last was performed in 1757. The idea of The Englishman returned from Paris, is said to have been stolen from Murphy, who had communicated to Foote his plot of a similar piece. In The Author he had taken off, with peculiar felicity, in the character of Cadwallader, a gentleman of fortune named Aprice, who was extremely proud of his pedigree, and who himself, without recognizing that he was the original of the portrait, had enjoyed the performance extremely. But finding himself, at length, the laughing stock of his friends, and that he was saluted, wherever he went, as Cadwallader, he grew so annoyed, that he solicited the lord-chamberlain to prohibit the performance, which was granted.

In 1758, Foote went with Tate Wilkinson to Dublin, where both performed with great *éclat*, and on their return to London, were engaged by Garrick, at Drury Lane. In the following year, the former took a theatrical trip to Scotland; and, in the winter, again visited Dublin, where his celebrated play of The Minor was first brought out,

but with indifferent success. On its production in London, in 1760, it was received with greater applause than had attended any of his former productions, though it gave great offence to the Methodists, against whom it was levelled, and occasioned some controversy in the literary world. The Liar, and The Orators, were the next pieces which he gave to the stage; in the latter of which he intended to ridicule Dr. Johnson, but was prevented by the doctor's declaration, that he intended to plant himself in the front of the stage box on the first night of representation, and if any buffoon attempted to take him off, or treat him with any degree of personal ridicule, to spring forward on the stage, and knock him down in the face of the audience.

In 1763, Foote brought out his excellent farce of The Mayor of Garratt, a piece rich in comic delineation, and not so overcharged as to be unnatural. The success of this farce relieved him from many pecuniary difficulties, and enabled him to lay out £1,200 on a service of plate, excusing himself for such a seeming piece of extravagance, by saying, that, "As he knew he could never keep his gold, he prudently laid out his money in silver." His next pieces, The Patron, and The Commissary, abounded more in general than personal satire; but they were equally well relished by the town, and the merits of them have been esteemed, by good critics, equal to those of his best compositions.

In 1766, a fall from his horse rendered necessary the amputation of his leg; an accident that some might think retributive, as he had before made this infirmity in others the subject of his mirth on the stage. He bore, however, the loss of his limb with fortitude, and, in one sense, had no reason to regret it; for the Duke of York, brother to George the Third, happening to pass at the time of his fall, behaved to him on the spot with great kindness, and afterwards obtained for him a patent for life, to erect a theatre in Westminster, with the privilege of exhibiting dramatic pieces there, from the 14th of May, to the 14th of September. Under this patent, he immediately purchased the Haymarket Theatre, which he had hitherto only rented.

In 1768, he lost, whilst at Bath, £1,700 at the gaming table, but indemnified himself for his losses by a visit to Dublin, and returned to London, in 1769, neither out of spirits, nor out of pocket. In 1770, was brought out his comedy of *The Lame Lover*, and afterwards, in succession, *The Maid of Bath*, and *The Nabob*; the last intended as a satire against the ostentatious pretensions of certain members of the East India Company. Two gentlemen, who felt themselves included in the ridicule, furnished themselves with cudgels, and called upon Foote, with the intention of chastising him; but his address and politeness so completely captivated them, that, instead of cudgelling, they stopped and dined with him.

In 1775, he wrote a piece, called, *The Trip to Calais*, in which, having ridiculed, under the name of Kitty Crocodile, the eccentric Duchess of Kingston, she offered him a sum of money, to strike out the part. Whether, however, he demanded too much, or was too tardy in his reply, a correspondence disgraceful to both parties took place, which ended in the duchess making an application to the lord-chamberlain, who interdicted the performance. Foote brought out the play, with some alterations, the next year, under the title of *The Capuchin*, in which he levelled his satire against a Dr. Jackson, the editor of a newspaper, and the bosom friend of the duchess. The revenge taken by this person, said to be at the instigation of the duchess, was of the most diabolical description. A charge of an infamous nature was brought against Foote by a discarded man servant, at the secret instance of the above parties; and although he was fully acquitted, to the satisfaction of his friends, the accusation made an impression upon his spirits, which he never recovered. His health declined, and though he subsequently appeared on the stage, he was no longer, either in health or spirits, the same man.

In the beginning of January, 1777, he sold his property in the Haymarket Theatre to George Colman, and after having passed some time at Brighton, went to Dover, with the intention of proceeding to the continent. The wind proving unfavourable, he was prevented from embarking, and being seized with

shivering fits, the day after his arrival, was put to bed, and in a few hours expired. He died on the 21st of October, 1777, and was buried by torch-light in Westminster Abbey.

The character of Foote, as delineated by his biographers, presents scarcely one amiable or respectable feature; and, indeed, considered apart from his peculiar abilities, he must ever appear in a contemptible light. A talent for mimicking the foibles and faults of others, if exercised without touching upon those unfortunate defects, which are subjects rather for compassion than ridicule, may deserve the applause it is calculated to excite; but when these alone are made the occasion of contributing to the public mirth, the exhibition can be neither pleasing nor edifying to the reflecting spectator. It is not to be denied that, in some of his pieces, Foote aimed his shafts against moral depravity, as well as physical infirmity; but it was more from coincidence than design; and if the one had not existed, it is very doubtful whether he would have spared the other. Dr. Johnson, who seems to have thought him under the influence of no principle, observed, that he never let truth stand between him and a jest; the doctor, perhaps, felt he would be hitting too near home, if he had substituted the word "feeling" for "truth." But though Johnson disliked the man, even his muscles could not but relax at Foote's inimitable drolleries. "The first time," said the doctor, "I ever was in company with Foote, I was resolved not to be pleased—and it is very difficult to please a man against his will. I went on eating my dinner pretty sullenly, affecting, for a long time, not to mind him; but the dog was so very comical, that I was obliged to lay down my knife and fork, throw myself back on my chair, and fairly laugh it out with the rest: there was no avoiding it—the fellow was irresistible." The great lexicographer, however, maintained, in opposition to the general opinion, that Foote was not a good mimic. "His imitations," he said, "are not like: he gives you something different from himself, without going into other people. He cannot take off any person, unless he is strongly marked. He is like a painter, who can draw the

portrait of a man who has a wen upon his face, and who, therefore, is easily known. If a man hops upon one leg, Foote can hop upon one leg; but he has not a nice discrimination of character."

Such of Foote's comic delineations, however, in his plays, as stand apart from personal peculiarities, show, that he did possess this discrimination, at least in his writings; so much so, indeed, that he has been compared by more than one critic to Moliere, who could hardly display in a greater degree than Foote, the true *vis comica*. His dialogue was easy, and an echo of real conversation; and though, it must be confessed, that he borrowed hints and incidents from others, he made them his own by their application. His appellation of the English Aristophanes, is only pertinent as respects his bringing living characters upon the stage, but he resembles the Greek in no other point. Upon the whole, Foote may be considered an original, who has hitherto had no successor in the comic theatre of his country.

For all the witticisms, genuine and spurious, that have been ascribed to Foote, we have not space in a work like the present; nor would a detail, probably, of the most authentic, be now considered either welcome or necessary. No circumstance depressed his jocularity; and only the day before his death, he perpetrated a brace of puns, which we record, not as being his best, but because they were his last. Going into the kitchen to order a particular dish for dinner, the cook, understanding that he was about to embark for France, observed, that for her part, she was never out of her own country. "Indeed, Cookey," said Foote, "that's very extraordinary, as they tell me, above stairs, that, you have been several times all over grease (*Greece*), and I myself have seen you at *Spithead*."—When Foote heard of the death of his intimate friend and companion, Sir Francis

Delaval, he was, which was a rare thing with him, seriously affected, until informed that the surgeons were going to dissect his head. "They may spare themselves the trouble," he exclaimed; "for I have known Frank's head for this last twenty-five years, and never found anything in it."—He was once taken before Sir Thomas de Veil, for being engaged in some midnight brawl, when Sir Thomas very pompously desired one of the witnesses against him, "to mind and tell the truth." "Ay," said Foote, to the witness, who was placed just opposite the magistrate, "tell the truth, and face the devil."—Having used, in one of his plays, the expression, "Lost sheep," the Bishop of London objected to it, as introducing a Scriptural expression on the stage. Foote promised it should be rectified; and accordingly, when the performer came to the sentence in which it was to be spoken, he altered it, by the author's direction, to "Lost mutton."—At a tavern, one evening, Foote called on a young nobleman, remarkable for his viciousness, for his toast. "Why, my good fellow," says he, "I'll give you the Devil." "Well, my lord," replied Foote, "I have no objection to any of your lordship's friends." The following anecdote has been told of him, whilst he was on the continent:—At Paris, it is the custom, in collecting charity throughout a parish, for two or three ladies of the first rank, to accompany the collector; Foote was in that city when a collection was making in the street where he lodged; but, being very low in cash, was hard put to it for an excuse. Whilst he was ruminating, the ladies stopped at the hotel where he lodged, and were coming up stairs; on which he called out very loud to his servant, "Peter, don't let any body come up stairs, without first acquainting them that there is a gentleman here ill of the small-pox." Immediately on hearing this, the ladies, &c., went down stairs, without asking for charity.

HENRY MOSSOP.

HENRY MOSSOP was born in 1729, in the province of Connaught, in Ireland. His father, the rector of Tuam, placed him, at an early age, under the care of a maternal uncle, a bookseller in Dublin, by whom he was sent to the university of that city, where he remained, until he received an invitation to join another uncle in London, who made him large promises. Mossop accordingly visited the metropolis, but being deceived in his expectations from his uncle, turned his thoughts to the stage, and applied to Garrick and Rich for an engagement, by whom he was declared, after receiving an audience, as "totally unfit." He was then introduced to Sheridan, and received an invitation to join the Smock Alley Theatre, in Dublin, where he was to appear in any character he might select. He chose Zanga, in *The Revenge*, and made his *débat* on the 28th of November, 1749. He performed this character for three successive nights, and, on the fourth, appeared as Richard the Third, which he dressed in a manner that drew some censure from Sheridan. Mossop, on hearing this, came, the ensuing morning, into his dressing-room, and said, "Mr. She-ri-dan, I hear you said I dressed Richard like a coxcomb: that is an af-front; you wear a sword — pull it out of the scabbard. I'll draw mine, and thrust it into your body." Sheridan smiled at his furious conduct, but entering into an explanation, the matter was accommodated. Mossop's disposition, however, was so hasty, that it was difficult for any one to live with him on terms of friendship; and a fresh dispute having arisen between him and Sheridan, he suddenly quitted Ireland, and engaged with Garrick, at Drury Lane. Here he remained till 1759, when quarrelling with the manager, he left him, and accompanied Barry to Ireland, where he re-appeared on the 31st of October. He was the original representative of Dr. Brown's Barbarossa, and in the part of Achmet, was acknowledged to

be equal to Garrick himself. His grand success in Dublin, in that character, greatly irritated Garrick; and when it was the talk of London, he rebuked his performers, even in the presence of the author, for expatiating on his merits.

In 1760, Mossop became manager of the Smock Alley Theatre, which he opened with a powerful company, and under the immediate patronage of his godmother, the Countess of Brandon. Seven years afterwards, Barry retired from the theatre in Crow Street, which Mossop also took, and appeared there in Richard. A rival theatre now started successfully against him, and proceeding to London, in 1771, he was arrested by one of his performers. Necessity at length, drove him to rip the lace from the dresses in his wardrobe, to furnish means of subsistence, and he was shortly afterwards made bankrupt. It was now supposed that Garrick would have engaged him, but Mossop disdained to make an application for that purpose; without which, the former had expressed a resolution not to employ him. After making a tour to the south of France, Mossop returned to London, in a state of feeling that determined him to put an end to his existence. For this purpose, he retired to an obscure lodging in Chelsea; and refusing sustenance of every kind, died of sorrow and starvation, in November, 1772.

The stature of Mossop was between that of Garrick and Barry; his person agreeable; and his action, though not always elegant, far from unpleasing. His countenance was stamped with a marked and peculiar expression, and his large, full eye, was replete with meaning. His voice was distinct in its articulation, and surpassed, in volume and compass, that of all his competitors. His greatest drawback was the unnatural position of his arms, which appeared foreign to his body, and the awkward and unmeaning motions of his hands, which he continually busied

in buttoning and unbuttoning his waistcoat. He was, nevertheless, a great and finished actor; although, to the English reader, he is generally but little known, save through the cold description of Davies, the panegyrist of Garrick, and the satire of Churchill. In *Wolsey*, *Coriolanus*, *King John*, *Zanga*, and *Pierre*, his efforts were all but trans-

cendent. In acting, it is said, he frequently worked himself up to a belief that he was the very person he represented; and, one night, after playing *King Richard*, he flew into a violent passion with his servant, who appeared before him with a small candle, and asked him if that was a taper fit to light his majesty to bed?

THOMAS KING.

THOMAS KING was born in London, of respectable parents, in August, 1730. He was educated at Westminster School; and, at the age of seventeen, was articled to an attorney, with whom, however, he did not long remain; but, accompanied by Shuter, joined a strolling company of players at Tunbridge. He continued, until the spring of 1748, playing in various itinerant companies, and encountering every species of distress; his parents being too indignant at his conduct to afford him any assistance.

In June, 1748, he appeared at Windsor, where he was seen by Garrick, who engaged him at Drury Lane for two seasons. During the recess, he played *Romeo*, at Bristol, with such success, that Whitehead, the poet laureate, who witnessed the performance, appointed him to play *Valerius*, in his play of *The Roman Father*. Thinking himself, however, more suited to comedy than tragedy, he appeared, in September 1750, in Dublin, as *Ranger*; and continued for many seasons the leading comedian there.

In September, 1755, he became manager of the Bath Theatre; was there married to a Miss Baker; and, in October, 1759, returned to Drury Lane. He was already a favourite with the public; but the manner in which he, soon after his re-appearance, performed *Lord Ogleby*, at once raised him to the highest eminence, as an actor. It is said that Garrick had intended to play the part himself; but not determining on the style he should adopt, he desired King to try it. This was done, and Garrick was so pleased with the view he had taken of the character, that he

declared, if King could support it in the same style throughout, it would be one of the first comic parts on the stage. He now became the confidential friend of Garrick; and was the constant prologue speaker, and general mediator between the audience and the manager. When Garrick sold his share in Drury Lane Theatre, King wished to take his leave of the stage; but the subsequent reputation he acquired in sustaining, amongst other characters, those of *Puff*, and *Sir Peter Teazle*, left him no cause to regret his remaining on it.

In the summer of 1770-1, he became manager, and part proprietor of the Bristol Theatre; but sold his share in 1771, and purchased three-fourths of Sadler's Wells; which he also disposed of on taking the management of Drury Lane. This he relinquished in 1788; but resumed it in the latter part of the following year; having, in the interim, played to full houses at Edinburgh and Dublin. He retired, finally, from the management of Drury Lane in 1801; and, in 1802, took his farewell of the stage, in the character of *Sir Peter Teazle*; on which occasion he was presented, by his brother performers, with a silver cup and salver, bearing this inscription from Shakspeare:—

If he be not fellow with the best King,
Thou shalt find him the best King of good fellows.

King died on the 11th of December, 1805, and was buried in the church-yard of St. Paul, Covent Garden.

He is said to have been an intelligent and delightful companion, and to have possessed a very amiable private character; the only drawback upon which

was his inordinate love of gaming. On one occasion he won £2,000; when he made a most solemn declaration, both to his wife and Mr. Garrick, that he would never touch a dice-box again. He is even said to have given a bond to the former, with a heavy penalty, by way of forfeiture. However this

may be, it is certain he did not return to his old habits until after the death of Garrick, when he was tempted to become a member of a club at Miles's, where he was eventually ruined. He was the author of a dramatic ode; *Love at First Sight*, a farce, 1763; and *Wit's Last Stake*, 1769.

EDWARD SHUTER.

EDWARD SHUTER was born about the year 1730, according to his own account, in a cellar near Covent Garden, and was the "offspring of a chairman on one side, and an oyster-woman on the other." He subsequently became a marker at a billiard table, and was in this, or some other capacity, when Mr. Chapman, of Drury Lane, perceiving strong marks of low humour about him, took him as his apprentice. Another account informs us, that he was, in the earlier part of his life, tapster at a public-house in the neighbourhood of Covent Garden; and, whilst in that situation, obtained the patronage of a gentleman under the following circumstances:—Shuter was employed by the gentleman to call a coach for him, one day, and happening to leave in it his gold-headed cane, he came to inquire of Shuter, the next morning, if he recollected the number of the vehicle. Our actor, who was then no great adept in figures, except in his own way of scoring up a reckoning, immediately replied, "It was two pots of porter, a shilling's-worth of punch, and a paper of tobacco." The gentleman looking surprised, Shuter took out his chalk, and thus scored down his reckoning: 4, 4, for two pots of porter, 0, for a shilling's-worth of punch, and a line across the two pots of porter for a paper of tobacco; which formed the number 440. The gentleman, we are told, in consequence, recovered his cane; and thinking it a pity that such acuteness of genius should be hidden, like a diamond in the mine, very generously gave him an education, and thus enabled Shuter to shine in the profession which he afterwards adopted.

Such is the popular anecdote of Shuter's introduction to the stage; but we are inclined to rely more on the first statement, which is from the pen of a biographer writing whilst Shuter was yet alive, and some time previous to his death. Following, therefore, this latter authority, we find Shuter, after the death of Mr. Chapman, joining a strolling company; among which, by his drolleries and good-nature, he soon acquired the appellation of *Comical Ned*. After a few years spent in the country, he was engaged at Drury Lane, where he played several characters, but, with the exception of Sharp, in *The Lying Valet*, got little reputation by any of them. At length, Garrick gave him the part of Stephen, in *Every Man in his Humour*, in which he at once established himself as a favourite with the public. His subsequent characters, in which he chiefly distinguished himself, were, Scrub, Trapolin, Clincher, Launcelot, Justice Clack, Midas, and, occasionally, Falstaff. "He was so thoroughly acquainted," says a critical authority, "with the *vis comica*, that he seldom called in those common auxiliaries, grimace and buffoonery, but rested entirely upon genuine humour. His chief excellence lay in old men. He had strong features, and was happy in a peculiar turn of face, which, without any natural deformity, he threw into many ridiculous shapes by various alterations of the muscles of the cheek, or rather, of the mouth and nose. Nature did a great deal for this actor—education very little; but the goodness of his head was such, that he daily advanced towards perfection." He died on the 1st of November, 1776; involved, as we are told, through the levity of his

disposition, in numerous embarrassments.

Shuter was one of the most facetious and good-natured of companions, and was equally ready to laugh or be laughed at. After Churchill had satirized him in *The Rosciad*, he took the first opportunity of making merry with the author, over a bottle. Being in disgrace, one night, with the audience, for some irregularity in his performance, they demanded an apology, and vehemently called for him, after he had made his exit. At the time they were vociferating "Shuter, Shuter!" an actress happened to be the only person on the stage, when Shuter, poking his head out from behind one of the side scenes, with his comical face, called out, "Don't shoot her!" which put the spectators in a good humour with him

for the rest of the evening. Whilst travelling across Finchley Common, one night, in the public conveyance, it was stopped by some highwaymen; one of whom, opening the door, clapped a pistol to Shuter's head, and demanded his money. Immediately assuming the air of a simpleton, our comedian, pointing to his fellow-traveller opposite, exclaimed, "Nunkey pays for me, turnpikes and all;" upon which, the highwayman, transferring his pistol to the supposed uncle, who had just pretended to have fallen asleep, woke him with a sharp blow on the face, and emptied his pockets of their contents. Shuter is said to have been a devoted follower of Whitefield, and to have expended great part of his professional emoluments in contributions to the Methodists.

WILLIAM SMITH.

WILLIAM SMITH, commonly called Gentleman Smith, was the son of a wholesale grocer and tea-dealer in the city, and was born about the year 1730. He was educated at Eton, and St. John's College, Cambridge, with a view of entering into holy orders; but his conduct at the university was marked by some eccentricities, which prevented this design from taking effect. The immediate cause of his leaving college, was a drunken frolic with some other young men, which induced him, when pursued by the proctor, to snap an unloaded pistol at him. For this offence he was sentenced to a punishment, to which he did not choose to submit; and, in consequence, to avoid expulsion, left the university, and came to London, with the intention of trying his success on the stage. He immediately put himself under the tuition of Barry, and on the 1st of January, 1753, made his *débüt* at Covent Garden, as Theodosius, in the tragedy of *The Force of Love*. His performance was a decided hit, and, for twenty-two years, he continued his career at the same theatre, with increasing reputation.

Soon after his appearance on the stage, he married a daughter of Viscount

Hinchinbrook; an union, by which, it is said, the lady's family considered her and themselves dishonoured. Mr. Smith immediately called upon his wife's brother, and finding that he was only objected to on the score of his being an actor, said, "that if the family he had so much disgraced, would allow him, for life, a sum equal to his theatrical acquisition, he would cease to dishonour them; but if not, having no other alternative, he must even follow that profession, disgraceful as it might appear in their eyes, to prevent acts of greater dishonour in his." The offer was, however, rejected, and the alliance, which gave rise to it, was terminated by the lady's death in December, 1762.

In the winter of 1774, he entered into an engagement with Garrick, and continued to play at Drury Lane until his retirement in 1788, when he took leave of the stage in the character of Charles Surface. His marriage with a widow lady of large fortune was the reputed cause of his terminating his theatrical career. He appeared, however, about ten years after, for the benefit of his friend, King; when, notwithstanding his increased size and great age, which was then within a year of seventy, he

is said to have gone through his part with that spirit, ease, and elegance, for which he was unequalled. It is singular, that during the thirty-five years he continued upon the stage, he was never absent from London but one season; nor ever performed out of the metropolis, except for one summer at Bristol, after the death of Mr. Holland, and again, in the summer of 1774, when he went to Dublin. He died at Bury St. Edmund's, on the 13th of September, 1819.

As an actor, he has been well characterized in Churchill's *Rosciad*, as "the genteel, the airy, and the smart;" yet this was not all the praise he merited. In tragedy, his *Richard the Third*, *Hastings*, and *Hotspur*, have been rarely excelled; and the same may be said of his *Kitely*, *Oakley*, and *Charles Surface*, in comedy. His representation of *Kitely*, indeed, a character in which

Quin and other eminent actors failed, was generally considered superior to Garrick's. His voice, though rich and full, had a kind of monotony; and his action, though ever easy, was not always perfect; but the superior grace and elegance of his manners and appearance, were never equalled on the stage, and justly procured him the appellation of Gentleman Smith. He was a gentleman also in feeling as well as appearance, and is said to have prided himself in the reflection, that he was never called upon to perform in an after-piece, or required to pass through a trap-door in any entrance or exit on the stage. Both before and after his retirement, his chief diversion was fox-hunting. He was a legatee under the will of the eccentric Lord Chadworth, who bequeathed to him £200, a sum which is said greatly to have disappointed his expectations.

MRS. GEORGE ANNE BELLAMY.

THIS lady was the daughter of Mrs. Bellamy, by Lord Tyrawley; though, at the time of her birth, her mother had not long been married to Captain Bellamy. "I was born," says the subject of our memoir, "on St. George's day, 1733, some months too soon for Captain Bellamy to claim any degree of consanguinity to me." So well, however, had her mother concealed her pregnancy from her husband, that, strange as it may seem, he had no idea of her incontinence till the event took place which discovered it; when he immediately left her in disgust, and never saw her more. This was not the only extraordinary circumstance in the elder Mrs. Bellamy's life. She was the daughter of a rich quaker, named Seal; who dying young, his widow married a Mr. Busby, who dissipated her property, and left her dependent upon friends for support. Mrs. Godfrey, sister of the great Duke of Marlborough, undertook to bring up Miss Seal with her own daughter; and both being sent to school together, the former remained there till the age of fourteen, when she eloped with Lord Tyrawley. Under a

promise of marriage, she continued to reside with him at his apartments in Somerset House; and had just given birth to a son, by his lordship, when she received information of his approaching union with Lady Mary Stewart, in a letter from her father, the Earl of Blessington. That nobleman, who had heard of Lord Tyrawley's connexion with Miss Seal, requested to know from herself the particulars of it. She could think of no better way of avenging herself than by sending to the earl every letter which had been written to her by her lover, together with one she had that morning received by the same post, and which she forwarded unopened. Lord Blessington's indignation may be conceived, on reading this, when he found, among other passages, one to the effect, that he (Lord Tyrawley) should stay no longer with his intended wife, than was necessary to receive her fortune; that he had made choice of Lady Mary Stewart, who was both ugly and foolish, in preference to one with an equal fortune, who was beautiful and sensible, lest an union with a more agreeable person

might be the means of decreasing his affection for Miss Seal. The earl received the information too late to prevent his daughter's marriage; but she was immediately separated from Lord Tyrawley, who received no part of her expected fortune; and, soon after, went out, in a diplomatic character, to Lisbon. Here, after many pressing solicitations on his part, Miss Seal resumed her connexion with him; but discovering an intrigue he was carrying on with a Spanish lady, married Captain Bellamy, who had for some time professed an ardent attachment for her.

The child of such parents was not likely to be surrounded with circumstances favourable to female virtue; and it is not to be wondered at that she was guilty of those errors and indiscretions, and underwent the various vicissitudes and misfortunes, of which she has given so candid and interesting an account in her own Apology for her Life. Shortly before her birth, her father wrote to his adjutant in Ireland, to request him to take care of the expected child as his; and, if possible, to prevent the mother even seeing it. Accordingly, she was put out to nurse till she was two years old; and, at four, she was sent to be educated in a convent at Boulogne. Just before leaving England, she was taken, by the maid servant, to visit her mother; who is said to have pushed away the child, exclaiming, after looking at her, "My God! what have you brought me here? This goggle-eyed, splatter-faced, gab-bart-mouthed wretch is not my child! Take her away!" The subject of our memoir remained at Boulogne for seven years; and, at the expiration of that period, came to England, and resided with an old domestic of her father, till his lordship's return from Portugal; when he received her in the most affectionate manner, and took a small house for her near Bushy Park. The flattery of her father's visitors, who were chiefly among the gay and witty, soon tainted her mind, and rendered her an easy dupe to the designs of the more experienced. The departure of her father on an embassy to Russia, left her in possession of an annual allowance of £100, and under the protection of a lady of quality, provided she held no intercourse with her mother. The elder

Mrs. Bellamy, however, found little difficulty in persuading her daughter to come and reside with her; in consequence of which she lost both her annuity and the friendship of a kind protectress, and was renounced by her father.

The stage having been the mother's chief support for some years, was thought a probable one for the daughter, and she was accordingly introduced to Mr. Rich; who, upon hearing her repeat some passages in Othello, engaged her as a performer. At the time of her engagement she was, to use her own words, just fourteen: of a figure not inelegant, a powerful voice, light as the gossamer, of inexhaustible spirits, and possessed of some humour. The character of Monimia was fixed upon for her appearance; and, with this view, she was introduced to Quin; who, without deigning to notice her, said contemptuously to Rich, "It will not do, sir." "But it shall do, sir," replied Rich; some further conversation passed, at the end of which Quin observed to the subject of our memoir, "Child, I would advise you to play Serina, before you think of Monimia." "This sarcasm," she says, "raised my spirits, which before were much sunk; and I pertly replied, 'If I did, sir, I should never live to play the Orphan.'" Quin still opposed her appearance; and Rich, equally determined that it should take place in that character, ordered a rehearsal of The Orphan to be called, at which Quin refused to attend, Hale mumbled over Castalio, Ryan whistled over Polydore, and every thing was done by the company to annoy the *protégé* of the manager. The Orphan, however, was announced for performance; and the public having caught some intelligence of the manner in which the new *débutante* had been treated, received her with an applause which so affected her, that the curtain was dropped until she could recover her confusion. The three first acts passed without her being able to make herself heard beyond the side boxes; and Rich began to fear, what Quin confidently anticipated—a failure. "When the manager found," says Mrs. Bellamy, "that I was unable to raise my spirits, he was as distracted as if his own fate, and that of his theatre, had

depended upon it. He once more had recourse to persuasion and encouragement; but nothing could rouse me from my stupidity till the fourth act. This was the critical period which was to determine my fate. By this criterion was I, as an actress, to stand or fall; when, to the astonishment of the audience, the surprise of the performers, and the exultation of the manager, I felt myself suddenly inspired. I blazed out at once with meridian splendour; and I acquitted myself throughout the whole of this most arduous part of the character, in which many veterans have failed, with the greatest *éclat*. Mr. Quin was so fascinated (as he expressed himself) at this unexpected exertion, that he waited behind the scenes till the conclusion of the act; when, lifting me up from the ground, in a transport, he exclaimed aloud, "Thou art a divine creature, and the true spirit is in thee!" The audience likewise honoured me with the highest marks of their approbation. As for Mr. Rich, he expressed as much triumph on this occasion, as he usually did on the success of one of his darling pantomimes." But her warmest friend was Quin; he invited her to his house, sent her, anonymously, a handsome pecuniary present; and watched over her with a solicitude almost parental. Sending for her to his room, one day, at the theatre, he said to her, "My dear girl; you are vastly followed, I hear. Do not let the love of finery, or any other inducement, prevail upon you to commit an indiscretion. Men, in general, are rascals; you are young and engaging, and, therefore, ought to be doubly cautious. If you want anything in my power, which money can purchase, come to me, and say, James Quin, give me such a thing, and my purse shall be always at your service."

Our young actress excited a great sensation in the town by her beauty and talents; the nobility patronised her with great liberality, and fame and fortune appeared equally within her reach. Among her admirers of another description were Lord Byron, and Mr. Montgomery, afterwards Sir George Metham, the former of whom had her conveyed, by stratagem, to some lodgings he had taken for her; a circumstance which was so misrepresented in the newspapers, as to cause her tem-

porary secession from the stage, and alienation from her mother. She then paid a visit to a female relation at Braintree, in Essex; where she was reconciled to her mother, and received a legacy of £300. She returned to London in 1745, and was immediately engaged by Mr. Sheridan to perform in Dublin; where she was recognised by Mrs. O'Hara, Lord Tyrawley's sister, as her niece, and was introduced into the first circles. Her reception at the theatre was of the most flattering description; but her vanity was somewhat mortified, by Garrick's rejecting her for the part of Constance, in *King John*, on the ground of her youth. The aristocratic party took up her cause, and would not go to see *King John* till she was announced for the part of Constance; when the house could not receive the numerous auditors who sought admission; and when Garrick, afterwards, requested her to play *Jane Shore* for his benefit, she declined, upon the plea that she was "too young."

On her return to England, she was again engaged at Covent Garden; and, by the interposition of Mr. Quin, reconciled to Lord Tyrawley, who pressed her to marry a Mr. Crump, as being an advantageous match. She, however, preferred eloping with Mr. Metham, who took an elegant house for her at York, where she gave birth to a son; and, in a few months afterwards, re-appeared at Covent Garden Theatre, and was again reconciled to her father. Her re-appearance on the stage was greeted with loud applause; and, at the approach of her benefit, she was desired to attend on the Prince and Princess of Wales, who chose a play, and liberally rewarded her.

The subject of our memoir had now contracted a taste for extravagance, which ultimately produced the most distressing consequences. Mr. Metham had taught her to become, like himself, a gambler; their mutual losses produced mutual reproaches and indifference; and, being compelled to relinquish their establishment, a separation took place. Mrs. Bellamy, coming to London, was engaged at Drury Lane; and, at the same time, set up a faro bank, the profits of which soon enabled her to redeem her jewels, and pay her debts, besides leaving a considerable residue.

On the opening of Drury Lane, she played Juliet, to Garrick's Romeo, for a considerable number of nights; though Garrick is said to have engaged her rather as a counter-attraction to the favourite female actress at the other house, than from his own sense of her merits. She performed, about this time, the principal female character in Dr. Young's tragedy of *The Brothers*; and on coming, at rehearsal, to the line,

I will speak in thunder to you,

she objected to it as absurd; but the doctor declared it was the most forcible line in the piece, to which she replied, it would be much more so if he added 'lightning.' The doctor, however, prevailed upon to sacrifice the line, and ended the contest with our actress, by inviting himself to dine with her.

Although still living apart from Mr. Metham, she had not lost her partiality for him; and, on the first anniversary of his birth-day, after their separation, invited him and other friends to an entertainment at her house. The festivity of the party was, however, suddenly destroyed, by Mr. Metham's observing, that the dessert was too sumptuous; upon which she made a vow that, were he then to offer his hand, she would reject it; and although he called next day, his attempts were vain to conciliate her. She, soon after, formed a connexion with a Mr. Calcraft, with whom she lived about nine years and a half, upon his promise of marrying her; though, as she subsequently discovered, he had still a wife living. "It was commonly supposed," says Mr. Galt, "that she was married to Calcraft; yet though regarded as the wife of a man in universal esteem, in the enjoyment of fame, affluence, and every luxury, she was now unhappy. Her heart lay cold, in the midst of all the blandishments around her; and, with a gay and smiling countenance, her bosom was full of sorrow." The connexion was of more benefit to others than to herself; her cleverness and sagacity enabled her materially to augment the fortune of Mr. Calcraft, and to exert her influence in so many ways, that she may be considered as the Mary Anne Clarke of the day; though her exertions were generally in the cause of benevolence. The meanness of Mr.

Calcraft, in refusing to pay some house-keeping expenses, at length caused her so much disgust, that she determined to leave him; and, accordingly, after the birth of their son, Henry Fox Calcraft, to whom Mr. Fox stood sponsor, she went to Bristol, intending to return no more. She admits, however, that her own extravagance was boundless; and that her poverty was not less owing to her own imprudence, than to the meanness and injustice of those with whom she was connected.

During the time she continued to live with Mr. Calcraft, she still continued to pursue her career on the stage; and to her performance of Cleone, was mainly owing the success of Dodsley's tragedy of that name. Whilst at Bristol, she accepted an engagement at Dublin, where she formed a connexion with Digges, the actor. She returned with him to London; but getting deeply in debt, was obliged to leave it, and proceed to Scotland, where she performed at Edinburgh and Glasgow. On her return to London, she separated from Digges, and was re-engaged at Covent Garden; but she was no longer attractive, and the managers began to look with indifference on her services. About this time, her mother, and Mr. Calcraft, died; the latter leaving her nothing by his will, but merely mentioning her as the mother of his children. She now took lodgings at Lambeth, where Woodward, the actor, boarded with her; and at his death, in 1777, he left her all his plate, &c., and a reversion, on the death of his mother, of £700; "the whole of which, except £59," we are told, in her Apology, "she lost through the chicanery of the law." She is said to have been also left a fortune, of several thousand pounds, by a Mr. Sykes, who died in France; but was deprived of it by the villany of his servant, who absconded with his will and effects. Her distress, at length, drove her to a state of desperation. "I had now," she says, "parted with every thing that I could raise a shilling upon; and poverty, with all her horrid train of evils, stared me in the face. In this dreadful situation, worn out with calamity, and terrified with the gloomy prospect which presented itself to my view, I endeavoured to persuade myself that suicide could not be a crime."

She, accordingly, one night, left her lodgings privately, with the intention of drowning herself in the Thames; and was sitting on the steps of one of the bridges, calmly reconciling herself to the decision she had come to, "when," she says, "I was suddenly roused from my awful reverie, by the voice of a woman, at some little distance, addressing her child. In a soft, plaintive tone, she said, 'How, my dear, can you cry to me for bread, when you know I have not even a morsel to carry your dying father?' She then exclaimed, in all the bitterness of woe, 'My God! my God! what wretchedness can compare to mine! But thy Almighty will be done!'" These last words had such an effect upon her own mind, that she immediately burst into tears; and, renouncing her intention of suicide, tranquillized her mind by prayer, and returned home, comparatively cheerful. An advertisement in the paper was the means of procuring her immediate relief; but Mr. Metham, now become Sir George, not only refused to assist her, but even to furnish her with money to buy mourning for the death of their son, which occurred about this time. A free benefit, which the players gave

her, on the 24th of May, 1785, was the last public relief which she experienced; she was again imprisoned for debt, in 1786, and died in 1788.

"Should the relation of my errors, and their consequences," says Mrs. Bellamy, in her Apology, "prove a document to my own sex; warn them to shun the paths I have pursued; and inspire them with a greater degree of prudence and reflection than I have been possessed of; I shall have employed my time to some good purpose. The certain effects of an inattention to a prudential system are, poverty, distress, anxiety, and every attendant evil, as I have most severely experienced. May the world (particularly my readers) have the same indulgence and compassion for me which I have unremittingly shewn to others! And may Sterne's recording angel drop the tear of pity, and obliterate my faults!" It should be observed, that the letter from which this quotation, and the preceding narrative, is taken, have been ascribed to Alexander Bicknell, the editor of Carver's Travels in Africa; however this may be, "few sketches of biography," as Mr. Galt observes, "more emphatically tell their moral."

ANNE CRAWFORD.

THIS distinguished actress, better known in the theatrical world under her second husband's name of Barry, was the daughter of an eminent apothecary at Bath, where she was born in the year 1734. As her father was fond of giving parties, and went much into fashionable society, his daughter, who possessed great beauty, excited much notice; and when she was only seventeen years old, a gentleman of large fortune became her accepted lover. Not long, however, after he had offered his hand, business called him to London, whence he never returned to fulfil his engagement; and, in consequence, the subject of our memoir suffered for a time considerably in her health. To recruit this, and raise her spirits, she was sent on a visit to the house of an uncle in Yorkshire, where

she won the heart of Mr. Dancer, the manager of the playhouse in a neighbouring town, and having imbibed a fondness for theatricals herself, married him. The union gave displeasure to her family, who used their utmost exertions to prevent her public appearance on the stage. To escape their importunities, she went with her husband to Dublin, and made her first appearance at the Crow Street Theatre, then just opened under the management of Woodward and Barry. Her earliest parts were in comedy; and after having been emboldened by a little encouragement to lay aside her natural timidity, she soon became a favourite.

An anecdote told of her at this time, forms, in the dearth of matter which we can term biographical, a prominent

feature in her history. On the same stage with herself, was a dancer of the name of Poicteur, with whom and another lady, she, one day, by permission of her husband, took an excursion into the country. Mr. Dancer, however, being informed by some good-natured friend, "that something more than amusement was intended as the object of the excursion," went post haste after the party, and rushing into the inn of the town, where they had arrived before him, demanded his wife. Mrs. Dancer, alarmed at his threats, retreated into a bed-chamber, followed by Mr. Poicteur, whose protection she had invoked, and who imprudently locked the door upon her husband. This was at length broken open; but "whether," says the relator of this anecdote, "from seeing the partner of his heart in distress, or the fear of meeting the contents of a pistol, which his antagonist held in opposition to his, he quietly conducted her out of the room, placed her in a post-chaise, and drove to town." The above circumstance gave occasion to various caricatures in Dublin, and among the puns and epigrams, with which the newspapers were filled on the occasion, was the following:—

When Rosalind chose from Champanfi to fly,
None had blam'd, had she pleas'd or her ear or her
eye;

But who for that fair one soft pity can feel,
Whose passion's not fixed on the head, but the beel?
Her first choice, 'tis true, shew'd corruption of taste,
But an utter depravity reigns in the last.

Then how for her sense or her taste can we answer,
Who, twice in her life, has gone off with a Dancer?

Mrs. Dancer soon after received some tempting offers, in a pecuniary sense, to induce her to quit her husband; but Barry had entirely engaged her affections, and coming with him to London, in 1766, she made her first appearance there at the King's Theatre, as Desdemona, to his Othello. The performance took so well with the town, that both were soon after engaged at Drury Lane, at very large salaries, and the subject of our memoir rose to the rank of one of

the first actresses of the day. At what time she became the wife of Barry is not stated in any memoir extant of her; she took his name, after they had been a season or two in London; and we may presume, therefore, that her husband was dead at the time. Mrs. Barry was almost as successful in comedy as in tragedy, and she was received with equal applause in Lady Townley, Beatrice, Rosalind, Belvidera, Monimia, Hermione, and Zenobia. Davies, writing whilst she was still alive, says, "Every spectator of Zenobia must confess that it was not possible to say too much of her inimitable performance. Mrs. Barry knows perfectly well the ready avenues to the heart, and can rouse every latent spring of human feeling; she, if any actress can, will force lamentations from the obdurate, and sensibility from the brutal!"

In 1774, Mrs. Barry removed with her husband to Covent Garden, and after the death of the latter, in 1777, she continued to maintain her former pre-eminence, and was supposed to have accumulated a handsome fortune. Whatever might have been the extent of her wealth, it was soon dissipated after her marriage with Mr. Crawford, a gentleman by birth, but afterwards an actor and manager at Dublin. Mrs. Crawford, after performing some time in Dublin, and seeing all her property gone, left her husband, and returned to London, where she was engaged, at Covent Garden, as a rival to Mrs. Siddons, then just coming into notice. The competition was unjust; for the former was then in the decline, and the latter in the zenith of her powers: yet, in comedy, Mrs. Crawford was still thought to be superior to Mrs. Siddons, and even in the pathetic parts of tragedy. Mrs. Crawford died at her apartments in Queen Street, Westminster, on the 29th of December, 1801; and was buried, at her own request, near the remains of Mr. Barry, in Westminster Abbey.

WILLIAM PARSONS.

WILLIAM PARSONS was born at Maidstone, of respectable parents, in the year 1735. After having been educated at St. Paul's School, he was apprenticed to an eminent apothecary in London, but not liking his profession, paid more attention to drawing, of which, at the age of fourteen, he was particularly fond. He also painted with considerable talent, and executed several landscapes, about this time, of more than ordinary merit. It does not appear whether or not he completed the term of his apprenticeship, or what made him turn his thoughts to the stage; but we find him, at the age of twenty, performing at Edinburgh, and celebrated for his acting in old men. Here he married a lady, double his own age, named Pryce, an excellent actress in low comedy, and under whose tuition he quickly advanced in public favour. In 1763, they were both engaged by Garrick, to appear at Drury Lane, where Parsons made his *débüt* in the part of Filch, and his wife her's, in that of Mrs. Peachum. His performance gained him immediate reputation, for, "notwithstanding," says one of his biographers, "there was what was thought a finished Filch, at the other house, Parsons so enriched this character by his dress, manner, and the peculiar knowing vulgarity of his language, as promised him to turn out a considerable acquisition to the list of low comedians." Garrick perceiving his abilities, both encouraged and instructed him; and to avail himself of the great Roscius's tuition, Parsons declined all summer engagements in the country. He was, for many seasons, the chief support of Mr. Colman's company at the Haymarket, and in his peculiar line, was unrivalled by any performer of his day.

After the death of his first wife, which occurred in 1787, he married Dorothy, one of the three daughters of the Hon. James Stewart, brother to the Earl of Galloway. This lady had escaped from a convent at Lisle, where

she had been placed by her brother, and coming to London, met accidentally with Parsons, who married her at Lee, in Kent. He was, at this time, possessed of a tolerable income, which was subsequently increased by a small paternal estate, into the possession of which he came, on the death of his mother, in 1790. His own took place at his house in Mead Row, Lambeth, on the 3rd of February, 1795. He was survived by one son, the offspring of his second wife, to whom he left property to the amount of £400 a-year. The disconsolate widow married her son's tutor within four days after the death of Parsons; so that, we are informed, she had, for some days, a dead and a living husband in the house at the same time.

Parsons had considerable taste in pictures, and is said to have made much of his fortune by buying and selling the works of the old masters. His own drawings and paintings, were sold at Christie's auction room, and fetched a tolerable price. From a print of him which we have seen, we should imagine he must have looked irresistibly comical in certain characters. He excelled chiefly in Foresight, Sir Fretful Plagiary, Doiley, &c., and infused into these parts a greater portion of the genuine *vis comica* than any other contemporary performer. "It happens," says a critic of that day, "with most actors, who perform in disguised characters, such as buffoons, old men, &c., that, if they imitate the outlines of such a part, they are at liberty to fill it as they please; this license often gives rise to affectation, and unnatural acting; but Parsons, by a happy attention to all the minutiae of his cast, shows a finished picture of dotage, avarice, or whatever infirmity or passions he would represent;—the tottering knee, the sudden stare, the pleading look, nay, the taking out the handkerchief,—all proclaim him a finished actor in his walk. Where can, for instance, be a finer illustration of Sir Sampson Legend's account of him, in the character of Old Fore-

sight, in *Love for Love*, where he asks 'On what old nail, now, my Nostradamus, are you poring?' than Parsons shows you, at that time, in his face and attitude? An engraving taken of him at this moment, would be,

perhaps, the best picture of a plodding astronomer in the cabinets of the curious." Parsons, however, possessed a greater portion of art than nature, but art displayed with so much judgment, as to appear like the latter.

FRANCES ABINGTON.

THIS actress, whose maiden name was Barton, was born in 1735, and at the age of fourteen, on the death of her mother, went to reside with a female relation of her father's, in Sherrard Street, Golden Square. After a stay of three years, she quitted this place, together with a young companion of her own sex, who had promised to introduce her to the manager of one of the theatres. Being disappointed in this expectation, she was reduced to the most degrading means of obtaining a sustenance; and it is asserted, that she actually sold oysters from a tub. After having performed with some strolling companies, she was, in 1752, engaged to perform at the Haymarket, where she first appeared as Miranda, in *The Busy Body*, in which part she gained the highest applause. In 1755, she acted at Bath; and, during the summer of the same year, was engaged by Mr. Lacy, Garrick's partner, to perform at Drury Lane; where she made a very successful *débüt* as Lady Pliant, in *The Double Dealer*; and was shortly afterwards married to Mr. James Abington.

In 1759, she transferred her services to the Dublin stage, and soon became the chief theatrical favourite of that city. On her benefit night, so great was the encouragement she experienced, that the pit was made into boxes, and the overflow enormous. So much, indeed, was she the rage, that many female ornaments were made by her name, and the Abington cap is not forgotten at the present day.

About 1761, being at variance with her husband, she formed an intimacy with Mr. Needham, a member of parliament, and continued to reside with him till his death, when he left her a portion of his fortune. After this event, she was re-engaged at Drury Lane,

and continued to act with applause, both at that theatre and Covent Garden, until her retirement from the stage, in 1799. She died on the 4th of March, 1815, at her apartments in Pall Mall, and was buried in St. James's Church-yard.

Mrs. Abington possessed an elegant figure, and a *naïveté* of manners that was extremely delightful. Her voice was harsh; but this defect was greatly rectified by the superlative tact she evinced in modulating its tones. Her articulation was distinct and impassioned, and, in characters requiring sarcasm, arch playfulness, somewhat violent vivacity, piquante expression, and quickness of repartee, she stood unrivalled. As the finished lady and romping chambermaid, she was equally at home. Although a woman of fierce and ungovernable passions, she was possessed of very many virtues; among the most prominent of which was her filial affection.

Her principal characters were, Lady Townley, The Widow Belmour, Lady Racket, and she is once said to have performed *Scrub*; though she took great pains afterwards to conceal the circumstance. Davies, speaking of Mrs. Abington, when alive, says, "To the goodness of her understanding, and the superiority of her taste, she is indebted principally for her power of pleasing. Congreve's *Millamant* of past times, she has skilfully modelled and adapted to the admired coquette and lively tyrant of the present day. All ages have their particular colours and variations of follies and fashions. These she understands perfectly, and dresses them to the taste of the present hour. In Shakspeare's *Beatrice*, she had difficulties to encounter, and prejudices to conquer. Remembrance of Mrs. Prit-

chard's excellence in that favourite part had stamped a decisive mark on the mode of representing it; notwithstanding this, Mrs. Abington, knowing her own peculiar powers of expression, would not submit to an imitation of that

great actress, but exhibited the part according to her own ideas; nor did she fail of gaining great applause wherever her judgment directed her to point out the wit, sentiment, or humour of Beatrice."

MARY YATES.

MARY, or Moll Graham, as this lady is said to have been familiarly called in her maiden state, was born, according to one of her biographers, in London, in 1737; according to others, at Birmingham, in 1728. She is said to have received a good education, and to have made her first appearance on the stage, in London, in 1754; but here again our authorities differ; another of them stating her to have made her theatrical *débüt* at Dublin, in 1752; and, a third, that she was engaged at Drury Lane, at a still earlier period, under the double character of dresser and mute, at a salary of 20s. per week. At Dublin, we are told, her performance was so indifferent, that Mr. Sheridan, the manager, was glad to dissolve her engagement by a present. "The lady herself," says one of her biographers, "thought Mr. Sheridan's opinion very just, and despaired of ever attaining any degree of eminence in the theatrical line; for, at that time, her voice was very weak, and her figure incumbered with corpulence: accordingly, she gave up her theatrical pursuits; but, as the early part of her life was marked with unhappiness, it is supposed that necessity urged her to another attempt, as she became a candidate at Drury Lane, on the 25th of February, 1754, in the character of Julia, the first night of the representation of the tragedy of Virginia, when an occasional prologue was spoken by Mr. Garrick, in which he mentioned the fears and diffidence of the new actress." She was not very successful in her first appearance; and though she subsequently played Jane Shore, and other important parts in tragedy, was dismissed the ensuing season. On her marriage, however, with Mr. Yates, under whose instruction she considerably improved in her histrionic talents,

Mr. Garrick received her back, with her husband, and both were assigned prominent parts. With experience, Mrs. Yates gained confidence; and, from being so meek as to seem quite insusceptible of resentment upon any occasion, became, it is said, as remarkable for the high impetuosity of her temper. The illness of Mrs. Cibber afforded her an opportunity of displaying her powers in several new characters; and in that of Mandane, in *The Orphan of China*, she at once fixed her reputation. The death of Mrs. Cibber, in 1766, left Mrs. Yates in complete possession of that lady's parts, and she remained the favourite actress of the day, notwithstanding the powerful rivalry of Mrs. Barry. On Mr. Powell's becoming manager of Covent Garden, Mr. and Mrs. Yates were engaged by that gentleman; the former at £10 per week and a benefit, and the latter at £500 for the season and a benefit. She retired from the stage in 1785, her last performance being at Drury Lane, for Mrs. Bellamy's benefit, and died at her house in Pimlico, on the 3rd of May, 1787.

Mrs. Yates's tragic powers were very extensive; she is said to have performed, with success, in at least ninety different characters. Whether in the injured vindictive Margaret of Anjou; the ambitious Lady Macbeth; the tenderly maternal Andromache; the raving Constance; the despairing Horatia; the sublime Medea; the proud Semiramis; the accomplished Lady Townley; or the gentle, bashful Viola, we are told she was equally at home. It was in such characters, however, as Margaret of Anjou, Constance, and Semiramis, that she principally excelled; and, possibly, in those parts of tragedy, where rage and imperiousness call for portraiture,

she had no equal; but in Juliet, Imogen, Desdemona, and other similar characters, she was inferior to Mrs. Woffington, Mrs. Cibber, and Mrs. Barry. Speaking of the tragedy of *The Earl of Warwick*, Davies says, "When the play was acted, notwithstanding all the dazzling show of Edward's grandeur, and Warwick's popular speeches, Mrs. Yates acted so characteristically, displayed such grandeur of mind, pride of behaviour, resentment of injury, and dignity of action, that the other characters seemed to be totally eclipsed; the audience was full of admiration of the unfortunate queen; who, in the last scene, seemed to triumph over all her enemies." As to her person, if we are to believe the author of *Authentic Memoirs* of the late Mrs. Yates, printed in *The Gentleman's Magazine*, it was "beautiful even to the most poetical idea of beauty;" whilst, in private life, there was scarcely a virtue which she did not possess. The whole memoir, indeed, is a fulsome panegyric; in which, scarcely any other facts are recorded, than the date of her

birth and death, and the different places of her residence. The author, indeed, tells us that, "Having profited of the great models in England, she passed twice into France, to have the advantage of seeing Clairon and Du Mesnil in their most celebrated characters;" but here ends all biographical notice of Mrs. Yates.

All that we are enabled to add, besides the particulars stated in the foregoing memoir, is, that she certainly did possess great personal attractions, but, if one of our authorities is to be relied on, her charms attracted admirers who were not so readily repulsed as the author of *Authentic Memoirs* would lead us to infer. We may add that, great as this actress undoubtedly was, she once performed in *The Plain Dealer*, with Holland, King, Weston, and Miss Pope, to an audience, consisting, at the beginning of the play, of four persons only, in the whole tier of boxes, about seventy in the upper boxes, eighteen in the pit, and about one hundred in the galleries.

THOMAS WESTON.

THOMAS WESTON was the son of the chief cook of King George the Second, and was born about the year 1737. He evinced a predilection for the stage as early as his sixteenth year, and performed *Richard the Third*, and other tragic characters, at a private theatre, with an applause, which his performances did not merit, as his forte lay quite in another line. Through the influence of his father, Weston obtained the place of turnbroach or turnspit in the king's kitchen, where he was also an under-clerk; but being able to get his duties performed by deputy, gave all his time to acting, play-going, and street brawls. He was soon involved in debts, which his father consented to pay, on condition of his going to sea, as a midshipman; but he had not been long on board, before he escaped by a stratagem, and returning to London, enlisted in an itinerant company, with which he visited several towns, gaining

great applause in the character of *Scrub*, but, to his indignation and mortification, nothing but laughter and hisses in that of *Richard*. Distress soon drove him to London, with the intention of returning home; but meeting with an old schoolfellow, who lent him five guineas, he went back to the country, and resumed his strolling career. Again destitute, he once more found his way to the metropolis; and recruited his finances by an engagement at a booth in Bartholomew Fair.

His next appearance was at the Haymarket, in 1760, when he married a lady belonging to the same theatre, and soon after obtained considerable reputation by his performance of *Jerry Sneak*, a part which Foote is said to have written expressly for him. From the Haymarket he went to Dublin, and after playing with his wife at several provincial towns in Ireland, was engaged at Drury Lane, at a salary

of £3 per week. Here, during the absence of Garrick in Italy, he performed Abel Drugger, in a manner scarcely excelled, and, in the opinion of some, not equalled by that eminent actor. He was fast rising in public estimation, when his dissipated habits, and consequent involvements, from which the managers had more than once relieved him, caused such irregularities in his attendance at the theatre, that it was found expedient to dismiss him. Garrick, however, received him back again, and a night was appointed for his benefit, but some fresh exigencies prevented his appearance, and the performance never took place. Foote raised a subscription for him, of £70, but he was soon in debt again, and when the Haymarket season commenced, he was obliged to enter the theatre by the upper windows of the dressing rooms, from the roof of the adjoining Tennis Court, in order to avoid the bailiffs. One of these gentlemen having succeeded in surprising him in the lobby, "Follow me," said Weston, "to Mr. Foote, and he will either pay your demand, or give security." The bailiff followed, but on coming to the dark passages behind the boxes, was soon distanced by Weston, who locked the door communicating with the stage, fled across it, and made his escape through Foote's house. A benefit which he had shortly afterwards, brought him £180, with which he started for Edinburgh, to fulfil an engagement with Foote, who had taken the theatre there, for three years. His salary in the Scottish metropolis was £5 a week, and he had every reason to be pleased with his sojourn there, as he became a great favourite, and was honoured with a large attendance at his benefit.

On his return to London, he was engaged, upon the same salary, at Drury Lane; but though he was now reaping altogether from his professional labours, not less than £600 per annum, the bailiffs were constantly at his heels, and the managers called upon to release him as frequently as before. Tired out, they at length determined to leave him to his fate; but Weston was not to be so got rid of: persuading a bailiff, who had arrested him that day, to accompany him to the gallery of Drury Lane,

he waited till an apology was made for his absence, on a plea of illness, when springing up on his seat, he told the audience his real situation, and so excited their sympathy, that the managers were obliged to procure his release, and let him appear as advertised. In this manner he went on to the last, still continuing such a favourite with the public, as almost to compel the managers to purchase his services at any sacrifice. Being afraid to make his appearance in the streets before Sunday, he used to spend almost all his time in bed during the six days, and when the Sabbath came, would sally out and celebrate his temporary freedom by the grossest excesses. Latterly, he never performed without taking a dram; and when Foote once took his bottle from him, and broke it on the floor, he refused to go on the stage till another had been supplied him. Unaltered in his habits, he died poor, but not in the destitution he merited, on the 18th of January, 1776.

Weston, as a low comedian, stood unrivalled. "His walk, however," says Mr. Galt, "was very narrow; being that of dry, vulgar simplicity,—but in this he had no equal on the stage. In his *Jerry Sneak*, *Drugger*, *Scrub*, &c., he exhibited so palpable a simplicity of nature in his person, voice, and manner, that, contrary to all other actors, the longer and more intensely he was seen, the more he seemed to confirm the spectator in the opinion, that he was not an actor, but the real person he represented; at times supporting this delusion in a manner so peculiarly his own, that in those ludicrous distresses which low comedy occasionally affords, he seemed to feel so piteous a pusillanimity, that after the bursts of laughter were over, his abjectness moved almost to pity."

His private character has been sufficiently developed in the foregoing memoir; it was unadulteratedly low; and, as a man, he may be dismissed with the contempt due to one who, not less a sensualist than a spendthrift, was more of a glutton than a drunkard; and whose only generosity consisted in his sharing with others, what principle would have taught him, was not his own to divide.

JOHN HENDERSON.

JOHN HENDERSON, the son of an Irish factor, settled in London, was born in Goldsmith Street, Cheapside, in February, 1747. His father died the year after his birth, and left Mrs. Henderson and two sons, with the interest of less than £1,000, for the support of them all. With this small pittance, she retired to Newport Pagnel, in Buckinghamshire, where she devoted herself entirely to her children. The subject of our memoir received the chief part of his education from his mother; who taught him to recite, with judgment, passages from the best poets, particularly Shakspeare. To this circumstance may be traced Henderson's predilection for the art in which he was subsequently so conspicuous; and he frequently congratulated himself that his mother's edition of the great dramatist, was without notes; which, he said, only confused him afterwards, and would have crazed him at the time.

When about eleven years of age, he went, for a twelvemonth, to an academy at Hemel Hempstead, where he acquired some knowledge of French, which completed his slender education, and he was then sent to London, and placed as a kind of house-pupil, with an eccentric drawing-master, named Fournier, by whom he was chiefly employed in driving him about in a gig and grooming his horse. While in this situation, however, he made a pen and ink drawing, which gained him the second premium from the Society for the Encouragement of Arts. He afterwards was employed by a silversmith, whose death leaving him, at twenty years of age, with no determinate pursuit, he resolved to try his success on the stage. He made his first appearance in a barn at Islington, where he recited Garrick's Ode to Shakspeare, with such close mimicking of the author, that it was almost impossible to distinguish it from the original.

About 1772, he made strenuous endeavours to get an engagement at the theatres, but found "managers as dif-

ficult of access as ministers of state." His admirable mimicry of Garrick was also a considerable impediment to his obtaining any notice from that great actor: but after much intercession of friends, he procured a recommendation from him to Palmer, who was then manager of the Bath Theatre; where he appeared on the 6th of October, 1772, under the assumed name of Courtney, in the character of Hamlet. He was well received, and must have previously excited considerable expectations amongst his friends, as several of them went from London to witness his *début*.

During the season, he played the then usual range of characters, both tragedy and comedy, with great success, though with unequal ability. Amongst the most opposite may be mentioned, Hamlet and Bobadil, Benedict and Macbeth. Colman the elder, seems, at this time, to have attacked him with some of that contemptible satire, which only fixes either on impoverished circumstances or some petty foible. Henderson was, however, amply compensated by the general approbation, and was offered a fourth share of the theatre, which he declined from prudential motives.

At the close of the season, he returned to London, and Garrick, who was desirous to hear his famous imitations, invited him to breakfast, and after being delighted with his mimicry of others, begged to hear a specimen of himself. Henderson imprudently complied, and so offended the vain manager, that he suffered the former to return unengaged to Bath, where he continued a great and increasing favourite. He might have had, it is said, an engagement at Drury Lane; but declined playing secondary characters, while Garrick performed at the same theatre.

In the summer of 1776, he played at Birmingham with Mrs. Siddons; and on the 11th of June, 1777, he made his first appearance on the London boards, at the theatre in the Haymarket, then

belonging to Colman, who imposed on him the character of Shylock; a part against which he and his friends remonstrated. The result, however, justified the manager's judgment. Henderson was immediately the "rage," and attracted crowded and fashionable audiences even in the dog-days. Colman appears to have amply compensated for his illiberal remarks, on his first seeing Henderson, by his subsequent kindness; but this met with an ill return from the subject of our memoir, who mimicked the manager at his own table, after the latter had exerted unusual liberality in giving him a free benefit.

In the winter of 1777, Henderson was engaged by Sheridan, at Drury Lane, at £10 per week, a salary not equal to that given to Gentleman Smith. In the summer of 1778, he visited Ireland, where he was received with enthusiasm by the higher classes, but did not draw very good houses. He says, in one of his letters, "my spirits have been in one state of the most delicious delirium, ever since I reached this shore;" and describes his lodgings as crowded by people of the first consequence. On his return to England, in 1779, he married a Miss Figgins, of Chippenham, Somersetshire; and, at the close of the same year, he removed to Covent Garden, at a salary of £12 a week, and performed several new characters.

In the summer of 1780, he went to Liverpool; and returning to Covent Garden, performed for the first time, Iago, which, with the opposite part of Falstaff, were his *chef-d'œuvres*. In 1781, he was not engaged at any of the theatres, and employed himself in the perusal of our old dramatists. In 1783, he played Tamerlane to John Kemble's Bajazet; and, in the following year, went to Edinburgh, where he was well received. In the Lent season of 1785, he and the elder Sheridan gave public readings at the Freemason's Tavern; which were very popular, and which produced them £800. It is said, Henderson, by this means, gave celebrity to several works which had not previously been noticed; and amongst others, to Cowper's Johnny Gilpin; of which one bookseller immediately sold six thousand copies, although it had been printed some years before. In the summer he again visited Dublin; and whilst there,

read Sterne's story of Le Fevre to the court. On his return, he entered into an engagement with Mr. Harris, upon very profitable terms, but did not long reap the benefit of them, dying on the 25th of November, 1785. He was buried on the 3rd of December following, in Westminster Abbey, near Johnson and Garrick; the chapter and choir, and several literati attending.

Henderson appears to have been an agreeable and estimable man, combining, with remarkably good humour, manners of so winning a kind as to secure the friendship of the most opposite men. His friend and biographer, Ireland, states his failings to have been a somewhat exuberance of vanity, and an inclination to be inflated by the unbounded admiration with which he was latterly regarded. He adds, his spirits, though generally high, were subject occasionally to very painful depression.

As an actor, he possessed versatile powers; but he is generally considered to have excelled in comedy. Like many great men of his profession, he had several personal defects to overcome. His height was below the common standard; his form was not compact, nor well proportioned; he "had a moist eye, a fleshy face;" and his voice was neither particularly sweet nor strong. His power lay entirely in his intellect; he grasped, with all the promptness and fulness of original conception, the character he attempted; and his imagination, tempered by a severe and delicate taste, gave a fulness, depth, and richness to his portrayal, which was, probably, never surpassed; and, in the intricate part of Falstaff, never equalled. He not only uttered the words with unexampled force, but gave endless embellishments by the most characteristic looks and motions. He utterly despised stage trick; discarded all assistance from costume; and neglected the usual accomplishments of the stage; yet no actor ever had more power over both the tears and smiles of his audience. His Hamlet was full of the profoundest taste and feeling; his Iago was equally characteristic; and John Kemble pronounced his Shylock to be the greatest effort he ever witnessed on the stage. His delivery must have been very fine, as his reading was as popular

as his acting. His defects are said to have been an occasional sawing of the air, and latterly, a habit of impregnating every character with a tinge of

Falstaff. Like all the truly great actors, he worshipped Shakspeare, and never performed so well as when portraying his powerful characters.

JOHN PALMER.

JOHN PALMER was the son of a private in the first regiment of guards, who afterwards held the station of door-keeper at Drury Lane Theatre, and was born in the parish of St. Luke, Old Street, in the year 1747. Seeing much of the stage in his youth, he imbibed a predilection for a theatrical life, which his father, who wished him to enter the army, in vain tried to overcome. Nor was he more influenced to alter his choice, by the opinion of Garrick, who, after seeing him rehearse part of *George Barnwell*, and *Mercutio*, in hopes of an engagement at Drury Lane, told him, he was not at all qualified to shine in a theatre.

Though he declined, however, entering the army, he so far took the hint of the great *Roscus*, as to engage himself in the service of a printseller, on Ludgate Hill, with a view of becoming a painter. But his fondness for the stage returned at the end of a twelve-month, and being allowed to speak "*Bucks, have at ye all!*" at his father's benefit, he was well received, and immediately got a small engagement. He was soon after introduced to Foote, who, after hearing him rehearse, told him that his tragedy was d—d bad, but that his comedy might do; and accordingly engaged him. He made his *débüt* as *Harry Scamper*, in Foote's play of *The Orators*, and was received with sufficient applause to induce the manager to retain him until the close of the season. He then applied to Garrick for an engagement, but with no better success than before; that gentleman still persisting in his opinion of our actor's incapacity for the sock.

Mr. Palmer then enlisted in a company at Sheffield, where he appeared as *Richmond*, in *Richard the Third*, but sudden illness put a stop to his career, and returning to London, he re-appeared at the Haymarket. In the

middle of the season he was abruptly discharged; the ostensible cause, it is said, having been "a number of female visitants, who had listened to his false vows, and who attended the theatre to bewail their credulity and his perfidy." After his dismissal, he joined the Portsmouth company, and on coming again to London, was at length engaged by Garrick, at a salary of 20s. per week, but not intrusted with any character of more importance than the officer, in *Richard the Third*. He demanded however, an increase of salary, the next season, and being refused, closed with Mr. Ivory, the Norwich manager, at £1 10s. per week. What impression his acting made, we are not told, but he had not been many days in this city, before two boxes were engaged for his benefit, although at least four or five months before it could take place. Palmer, finding that the boxes had been taken in the names of Miss Berroughs, and another young lady, was secretly introduced to them, and after several stolen interviews with the former, married her. The lady's aunt, who had left her a large fortune, was so exasperated by this step, that she immediately renounced her niece, and bequeathed all her property to a domestic. Mr. Palmer was hardly worthy of such a sacrifice; for not long after his marriage, he left his wife for a woman with whom he had previously been connected, and did not return to the former, until he had experienced the effects of public indignation. After playing at Colchester, Ipswich, and Yarmouth, he again visited the metropolis; but being unable to obtain an engagement, went about the country, delivering, at various provincial towns, *Stevens's Lecture on Heads*, with great profit and applause.

In the following April, he was en-

gaged at the Haymarket, to play Iago, to Barry's Othello, but he was so awed at the rehearsal, by the disparity between the latter gentleman and himself, that he lost his powers of utterance, and gave up the part. But although he would only undertake characters of minor importance, he evinced sufficient dramatic talent to show that he was capable of greater things, and to induce at the same time, Barry, Beard, and Garrick, to desire his services at their respective theatres. Mr. Palmer closed with the latter; but was extremely mortified, at finding his salary put down at only 25s., £3 a week having been offered him by Beard, for Covent Garden. Garrick made an advance of 5s., but gave him such insignificant characters to perform, as plainly showed a jealousy of Palmer, or an incapacity to judge of his merits. An accident at length brought him into popular notice. His namesake, then the great Palmer, being prevented by indisposition from playing the part of Harcourt, in *The Country Girl*, it was undertaken by the subject of our memoir, after several actors had refused it, for the want of time to study the part. Garrick laughed at the idea of his being perfect in the part; but, to his astonishment, Palmer went through it as correctly as if he had played it a hundred times. The manager now thought him too useful an actor to be sneered at, and immediately articulated him for four years, at £2 per week the first two seasons, and £2 5s. and £2 10s. for the two last.

On the secession of Mr. Powell, and the deaths of the other Mr. Palmer, and Mr. Holland, his line of business considerably improved, and, at the expiration of the Drury Lane season, he was engaged to succeed Mr. King, at Liverpool. Here he became a great favourite, till it was known that he had left an ill-treated wife in London, when the townspeople determined to show their disapprobation of his conduct, by keeping away from his benefit. "Alarmed," says his biographer, at this intelligence, "he posted to London, prevailed upon his wife to accompany him to Liverpool, and colouring over the disfigured face his brutal and unprovoked violence had given her, they walked together in a public place on the Sunday evening;

which so completely refuted the report, in the public opinion, that his benefit was crowded and lucrative." During the next season, at Drury Lane, he met with a serious accident, whilst performing the part of Dionysius, in *The Grecian Daughter*, in consequence of a failure in the spring of the dagger with which Mrs. Barry struck him.

He continued to perform at Drury Lane, and the Haymarket, until 1785, when, in conjunction with some friends, he commenced building the Royalty Theatre, near Welclose Square, and in 1787, opened it, with *As You Like It*, and *Miss in her Teens*. The representation of the regular drama, however, was considered, by the proprietors of the larger houses, an invasion of their rights, and they took such measures as eventually compelled Palmer to give up the theatre, and return to Drury Lane, where he re-appeared as Young Wilding. He was soon after arrested for the debts which he had incurred in connexion with the Royalty Theatre; but having obtained the rules of the Bench, he delivered his Lecture on Heads, and speeches out of various plays, at the Circus. For performing here, whilst a ruler, he was committed to Bridewell, but was released upon application to the court of King's Bench, and allowed to perform at the established theatres, upon his undertaking to pay his creditors a certain sum out of his weekly salary. He subsequently officiated as manager at Brighton, and again performed at the Haymarket, but still found himself so harassed by the hostility of some of his creditors, that he meditated going to America, and was only prevented from carrying his intention into effect, by some good success which he met with at Edinburgh, where he and Lee Lewis lectured. His person, however, was by no means out of danger after his return to the metropolis; and to ensure his appearance at night, he was often obliged to live in the theatre. But Mr. Colman could not always thus accommodate him; and one evening, when he was announced to perform, he was conveyed to the theatre in Dr. Lenitive's box, in the farce of *The Prize*, which farce, with the *et cetera*, was borrowed by Colman from Drury Lane.

Mr. Palmer's last engagement was at Liverpool, where he was announced for the part of *The Stranger*, but on the morning of the day on which he was to have appeared in that character, he received intelligence of the death of his second son, and the play, in consequence of Mr. Palmer's distress, was deferred. On the evening of the 2nd of August, 1798, he made an effort to go through the part, but in the fourth act, where the *Stranger* relates to *Steinfort* the cause of his domestic afflictions, he became visibly agitated, and had no sooner uttered the words, "There is another and a better world!" than he fell lifeless on the stage. At first, the audience, imagining it a novel point, applauded, but immediately separated, in horror and astonishment, on being informed that the actor had been carried off a corpse. The theatre was shut for three days, on the occasion, and he was followed to the grave by all the actors, and several respectable inhabitants of the city, where his death created a great sensation. He left behind him eight children, to whom the managers of *Drury Lane* gave a free benefit, shortly after their father's death.

Mr. Palmer's best characters on the stage, were, *Stukely*, *Brush*, *Joseph Surface*, and *Colonel Feignwell*. His *Joseph Surface*, says a critic, "was not the cold, whining, hypocritical villain,

that actors of the present day render him; but the finished gentleman, whom prudence had taught caution,—intercourse with the world, had taught deception,—and necessity drove to gross dissimulation. His scene with *Lady Teazle*, was a master-piece of acting. The closeness of his reasoning, was aided by the ardency of his tones; and if he was the cool calculator upon adultery in his conversation, he was the enraptured votary of love in his actions. You could not despise *Joseph*, in his hands,—you only viewed him as a rake of another order, but no way inferior in morality to *Charles*,—save, indeed, with regard to his conduct to the imaginary *Stanley*; a difficulty that no dramatic power could surmount. "The private character of *Palmer* was in every respect depraved; though a delightful and fascinating companion, he was an unprincipled and profligate man, and, as respects his conduct to his wife, a ruffian. Yet he could be indiscriminately charitable, when he had money; and the manner of his death shows that he was capable of strong domestic feelings. In person, he was near six feet in height, with a pleasing countenance and dignified manner, which, to use the words of one of his biographers, "made him appear like a superior being to the generality of his brethren."

JOHN QUICK.

JOHN QUICK was born in the year 1748, in *Whitechapel*, where his father carried on the business of a brewer. He left his home in his fourteenth year, and joined a theatrical company at *Fulham*, where he made his first appearance as *Altamont*, in *The Fair Penitent*; and performed, it is said, with so much satisfaction to the manager, that he desired his wife to set young *Quick* down a whole share; which, at the close of the farce, amounted to 3*s*. He subsequently played various characters in tragedy, in the counties of *Kent* and *Surrey*; and, in 1769, he was engaged at the *Haymarket*

Theatre, but remained unnoticed till his performance of *Mordecai*, in *Love-a-la-Mode*. Other parts of importance were then intrusted to him; such as *Tony Lumpkin*, *Acres*, and *Isaac Mendoza*, of which he was the original representative.

On his removal to *Covent Garden*, he became a great favourite with his majesty, *George the Third*, who seldom or ever commanded a play, in which *Quick* did not take a prominent part. As he was considered the *Liston* of his day, the public were surprised by seeing his name, one night, at *Covent Garden*, in the bills, for the part of

Richard the Third. He had intended to make it a serious attempt, but finding the audience disposed to laugh the moment he came upon the stage, he indulged their humour, and gave a complete burlesque of the character, which was received with general laughter and approbation.

Quick was, for some time, joint manager of the Bristol Theatre, and whilst residing in that city, married the daughter of a clergyman, by whom he has had several children. He retired from the stage in 1798, after a successful career of nearly thirty-six years. Latterly, Quick's best personations on the stage, were of old men; in which, from a peculiarity in his voice, he was

extremely whimsical. His Launcelot, however, Isaac Mendoza, and a few other parts, he continued to act with undiminished excellence to the last.

Mr. Quick has the reputation, though now in his eighty-third year, of still being a very cheerful and even jovial companion. It is said that he is frequently to be met with at the King's Head, Islington, as president of a respectable club; and where he drinks his glass of punch with as much freedom as ever; although told by his physician, forty years ago, that punch would be the death of him. A fortune of £10,000, the fruits of his professional exertions, enables him to live in a comfortable independence.

WILLIAM THOMAS LEWIS.

WILLIAM THOMAS LEWIS was born at Ormskirk, in Lancashire, about the year 1748. His grandfather was a clergyman, rector of Trahere, in Carmarthenshire, and second son of Erasmus Lewis, Esq., private secretary to Mr. Harley, minister to Queen Anne. The father of the subject of our memoir was apprenticed to a linen-draper, and for some time followed that business, but, ultimately, quitted it for the stage, and performed at Dublin, at the same time with Garrick, under the management of Sheridan. About a year after his birth, William Thomas was carried to Ireland, and educated at the grammar-school, at Armagh. He went on the stage when very young, and early distinguished himself, at Edinburgh, under Mr. Digges.

In 1771, he made his *débüt* at Dublin, as Belcour, in *The West Indian*, at the little theatre in Capel Street, and drew such crowded houses, by his admirable performance in this part, that the opposition theatre, in Crow Street, was comparatively deserted, notwithstanding the rival attractions of Mossop. Belcour, however, it must be confessed, was one of Mossop's worst characters, yet he had the advantage in the impassioned scenes, whilst, in the gay ones, Lewis was infinitely his superior. Among those who witnessed the per-

formance of our actor, was Macklin, who, on his return to London, spoke to Colman in such terms of Lewis, that he was immediately engaged to appear at Covent Garden.

He arrived in the metropolis in the autumn of 1773, and on the 13th of October, made his *débüt* in his favourite character of Belcour, and was received with applause fully equal to that which had been accorded to him in Dublin. Colman at once saw he had made a valuable acquisition to his company, and, the same season, allotted him the principal part in his new comedy of *The Man of Business*. The deaths of Barry and Woodward opened a way to his advance in the estimation of the public, and for many years he continued without a competitor in his line.

In 1782, he became deputy manager of Covent Garden Theatre, when he judiciously confined himself to comedy; indeed, his tragic efforts were almost beneath notice. He seems to have had a difficult task in his capacity of stage manager, being unfortunate enough to please neither authors nor performers. He quitted the stage in 1813, and became joint proprietor, with Mr. Knight, in the Liverpool and Manchester Theatres; which proved a profitable speculation to both. Mr. Lewis, who bore a

very respectable private character, died the latter end of January, 1811. He had several children by his wife, who was a Miss Leeson, an actress of Covent Garden.

Lewis was an unrivalled actor in light comedy, and, with the exception of Elliston and Jones, is above comparison with any subsequent performer, for the vivacity and elegance of deportment with which he sustained every part in which he appeared. Even those gentlemen, however, have never approached him in some characters; and his *Mercutio* and *Copper Captain* are, for the present, lost to the stage. His merits and faults are thus summed up in a work published

whilst the comedian was yet alive.—“As an actor, Mr. Lewis is at present unequalled in sprightly comedy, but criticism must acknowledge there is a great sameness in his performance. Though full of life and spirit, he is vapid in all; and, however versatile his abilities might formerly have been, when he played both in tragedy and comedy, he is at present so deficient in the art of discrimination, that it would be difficult for his judges to point out the difference between his *Belcour* and *Ranger*: however, justice must freely own, that in characters of the latter description, Mr. Lewis is, notwithstanding the disadvantage of age, the first performer now on the stage.”

JOHN EDWIN.

THIS eminent comedian was born in Clare Street, St. Clement's Danes, London, on the 10th of August, 1749. His father was a watchmaker, who, though not in very prosperous circumstances, bestowed on the subject of our memoir, a good education. He early acquired a knowledge of music, which, aided by a happy invention and droll manner of delivery, contributed to render him one of the first comic singers of the age. Before leaving school, where he continued until his sixteenth year, he frequently exhibited at private theatricals, where he ranted through *Alexander the Great*, and other tragic heroes, with the usual boisterous presumption of a juvenile *débutant*.

A situation which he obtained in the Exchequer office, after he had quitted school, afforded him a decent subsistence, without taking up more than two hours per day of his time, and he was thus the more easily enabled to indulge his propensity for the stage. He entered himself a member of a spouting club, at the French Horn, in Wood Street, Cheapside, where, it is said, he first seriously conceived the idea of turning comedian, from witnessing “the singular humour” of *William Woodfall*, as *Old Mask*, in *The Musical Lady*. He immediately began to study various characters in the comic line; and hav-

ing made himself perfect in the part of *Simon*, in the first act of *The Apprentice*, and in the tankard scene of *Scrub*, and *Sir Harry Sycamore*, in *The Maid of the Mill*, he joined a new spouting society, at the Falcon, in Fetter Lane, and there tried the effect of his performances in the parts above-mentioned. He was greatly applauded; and *Shuter*, who entertained a high opinion of his comic abilities, used frequently to say to him, “My boy, you will be an excellent actor when I am laid low.” To Edwin's imitation, indeed, of this actor's songs, and his performances at the Falcon Club, he was indebted for his first introduction to the public stage. The admirable manner in which he there went through the part of *Launcelot*, in *The Merchant of Venice*, induced Mr. Lee, of Drury Lane Theatre, to engage him for the ensuing season at Manchester, at a salary of one guinea per week, and the profits of half a benefit. His acceptance of the engagement rendered it impossible for him to retain his situation in the Exchequer; but he seemed determined to sacrifice this and every other connexion to his predilection for the stage.

A distant relation of his dying, about this time, and who had left property to the amount of £50,000, to be distributed in public charities, the trustees

of the will, wishing the kindred of the testator to derive some benefit from his wealth, appointed Edwin their secretary, with a salary of £30 a year, besides some very considerable perquisites. At the end of a year, however, he resigned this appointment, having accumulated no less than £500, which he immediately presented to his father, whose circumstances were embarrassed, and then set off for Manchester. The characters in which he here obtained most applause were, Justice Woodcock and Sir Harry Sycamore; which has occasioned one of his biographers to observe, that he played old men in his youth, and young men in his more advanced years. The applause he met with at Manchester, led to his being engaged at the Smock Alley Theatre, Dublin. Before proceeding thither, he visited London, where "having received," it is said, "some money and a watch from his father, he set out for the metropolis of Ireland, where he at length arrived in great distress, having waited so long for a fair wind at Parkgate, that he had been obliged to pawn his watch, and expend his last shilling on the road."

He made his *débüt* at Dublin, in the character of Sir Philip Modelove, in *A Bold Stroke for a Wife*. His next appearance was as Lord Trinket, in *The Jealous Wife*; but neither in this nor the former character was he very successful. The latter was, indeed, utterly unsuitable to his abilities, and he had so little of the nobleman in his manners and address, that when he exclaimed, in the course of his part, "I act, a mighty ridiculous figure here, upon honour!" some wag vociferated, "You do, indeed!" His reception, however, in Justice Woodcock was most enthusiastic; and after his appearance in this part, he continued throughout the season to attract considerable applause, either as an "old man, a thief, clown, or a constable." After leaving Ireland,

he performed at several of the provincial theatres in England, and particularly at Bath. It was in this city that he first became acquainted with Mrs. Walmsley, a milliner, his desertion of whom, about twenty years afterwards, occasioned him to be frequently hissed off the London stage.

It was not till the year 1775, that Edwin made his first professional bow to a London audience, at Foote's theatre, in the Haymarket. The part selected for his *débüt* was Flaw, in the comedy of *The Cozeners*; but it was not till he had performed Jobson, in *The Devil to Pay*, and Billy Button, in *The Maid of Bath*, that he began to be a favourite with the town. His reputation rose gradually, and in 1779, he was engaged by Mr. Harris, to appear at Covent Garden, at a salary of £7 per week. His first appearances at this and all the theatres before-mentioned, seem to have been unsuccessful; on the present occasion, he chose the part of Touchstone, in *As You Like It*; but it was not liked at all, though the actor exerted himself to the utmost of his abilities. His performance, however, of Midas, on the same evening, amply redeemed his former failure. "The luminousness," says his biographer, "of this prince of burlettas began to appear, and the public eye dazzled with radiance before that period unknown." Yet it was not till he played Stephen, in *Every Man in his Humour*, that full scope was afforded him for the display of his comic powers; his personation of this character alone, stamped him as an actor of first-rate excellence, and greatly enhanced the value of his services. He was engaged, the next season, at £8, and the following one, at £12, per week; and continued to receive that sum until the period of his death, which took place at his lodgings in Bedford Street, Covent Garden, on the 31st of July, 1790.

JOHN HENRY JOHNSTONE.

THIS excellent vocalist, but more celebrated personator of Irish characters, was born in 1750, at Tipperary, in Ireland, where his father was a small

but respectable farmer. He was bred to rustic pursuits, but at the age of eighteen, enlisted in a regiment of Irish dragoons, stationed at Clonmel, where

he soon attracted the notice of his brother soldiers, by his fine voice, and won their regard by his liveliness and good-nature. Being smitten with the charms of the daughter of a farmer in the neighbourhood of Clonmel, he used to scale the barrack walls after his comrades had retired to their quarters, for the purpose of serenading his mistress: but he had the prudence always to return, and be ready for parade on the following morning. After two or three experiments of this sort, his vocal powers were put to the test, under less romantic circumstances. The colonel of his regiment, having a party to dine with him, whom he was anxious to treat with some harmony, inquired, what soldier in the regiment had the best voice. Johnstone was at once named, and being immediately sent for, gave the party a hunting song, and though he laboured under great trepidation, got through it with applause. The colonel then desired him to sing one of his favourite love songs, as he understood he excelled in Irish melodies. This increased his embarrassment; but after taking refreshment, he plucked up his courage sufficiently to sing the identical ditty with which he used to serenade his mistress, and that in a style of such pathos, feeling, and taste, as perfectly enraptured his auditors. Thus encouraged, he regained his perfect self-possession, and was equally applauded in several other songs. The result proved most fortunate for him; for the next day, waiting on the colonel by order, the latter sounded his inclination for the stage. He readily expressed his desire to attempt the profession, but modestly added his fears of success, from his utter want of experience in musical knowledge. The colonel, however, who had a different view of the subject, overcame his objections, granted him his discharge, and gave him a highly commendatory letter of introduction to his particular friend, Mr. Ryder, then manager of the Dublin Theatre. He immediately engaged Johnstone for three years, at a salary of two guineas a week, and after his appearance, in the character of Lionel, in the opera of *Lionel and Clarissa*, raised it to four guineas, then a very high salary in Dublin. From this moment, it is said

by several authorities, "his fame, as a vocalist, gathered like a snowball; and he performed the whole range of young singing lovers, with pre-eminent *eclat*."

His theatrical career seems to have cut off all further communication with his lady-love, at Clonmel, and about this time, he married Miss Poitier, daughter of Colonel Poitier, who had the command of the military dépôt at Kilmainham. This lady being highly accomplished, and possessed of a profound knowledge of the science of music, considerably improved her husband's style of singing, by her valuable instruction. He likewise formed a connexion with Macklin, the celebrated actor, who advised him to try the London boards, and wrote so strongly in his favour to Mr. Harris, of Covent Garden, that, upon the arrival of Johnstone and his wife in the British metropolis, they were engaged at that theatre, for three years, at a weekly salary of £14, £16, and £18. He made his *début* at Covent Garden, in the season of 1783, in his old character of Lionel, and continued to sing at the same theatre for several years, with undiminished success. Finding, however, his voice did not improve with time, he formed the judicious resolution of taking to Irish parts, then but inadequately filled—and his native humour, rich brogue, and fine voice for Irish ditties, carried him to a height of excellence in the path he had chosen which left every competitor far behind. His career was interrupted, in 1801, by the new regulations introduced at Covent Garden, and he being one who remonstrated against them, he left that house, and next appeared at the Haymarket.

After losing his first wife, he formed a second matrimonial connexion with a Miss Boulton, daughter of a wine merchant, by whom he had one daughter, now Mrs. Wallack. He died a few years after his retirement from the stage, at his house in Tavistock Row, Covent Garden, on the 26th of December, 1828, in the seventy-eighth year of his age, and was buried in a vault under the church of St. Paul, Covent Garden. The bulk of his property (his personals being sworn under £12,000, though many gave him credit for being worth

£50,000) was left to his daughter's children.

Johnstone seems to have been one of those happily constituted persons who are, by nature, born to please: but to this quality he also added more prudence than commonly falls to the lot of such persons. Few public performers have been so happy in a long career, began and ended with such uninterrupted success, as marked that of Johnstone. As a vocalist, he was received with approbation: but as an actor, in his line, he stood alone; being the only one who personated, with the utmost effect, both the patrician and plebeian Irishman. In Sir Lucius O'Trigger, Callaghan O'Brallaghan, Major O'Flaherty, Teague, Tully, (the Irish gardener), and Dennis Brulgruddery, he was perfectly unrivalled. Kelly relates, in his *Reminiscences*, the following anecdote respecting Johnstone, when they were at Margate together. "Mr. and Mrs.

Crouch, and myself," he says, "were staying at an hotel, the landlord of which was free and easy, and a perfect adept at making out a bill, and a gambler to boot; one day, Johnstone dined with us, and we drank our usual quantum of wine. In the course of the evening, our bashful host forced upon us some pink champagne, which he wished us to give our opinions of. My friend Jack Johnstone, who never was an enemy to the juice of the grape, took such copious draughts of the sparkling beverage, that his eyes began to twinkle. Our host, seeing this, proposed to amuse him, and entered our room with a backgammon table, and dice. We earnestly entreated Jack to go to bed. He whispered me, saying, 'You shall see how I will serve the fellow for his impudence;' Johnstone won nearly £200, and I retired to bed, delighted at seeing the biter bit. It was, what the cockneys call, quite refreshing."

MRS. SIDDONS.

THIS pre-eminently gifted actress was born at Brecon, on the 5th of July, 1755, in a public-house, called the Shoulder of Mutton. Her father, Mr. Roger Kemble, was, in the words of Mr. Campbell, a man of respectable family, who having married the daughter of a provincial manager (Mr. Ward), received a company of strolling players for her dowry, and set up as manager for himself. The mother of our heroine had, it seems, promised her father not to marry an actor; but so little did the latter think Mr. Kemble worthy of that title, that he is reputed to have said to his daughter, "Sarah, you have not disobeyed me; I told you never to marry an actor; and you have married a man who neither is, nor ever can be, an actor."

Miss Kemble made her first appearance on the stage, when almost an infant, on the occasion of her father's benefit, where she recited, with great applause, the fable of *The Boys and the Frogs*. At the age of thirteen, she played the principal character in several operas, besides occasionally singing between the acts.

In her sixteenth or seventeenth year, she formed an attachment to Mr. Siddons, a member of her father's company, and whose capacities were so versatile, that he could play anything, from *Macbeth* to *Pantaloon*. But, whatever might have been the manager's opinion of Mr. Siddons's theatrical abilities, he was very much averse to seeing him the husband of his daughter. This opposition to the gentleman's wishes, excited the sympathy of the people of Brecon, which Mr. Siddons took the opportunity of his benefit to improve, by singing a song of his own composition, in which he described his own feelings, the coldness of Miss Kemble, and the attempts of her parents to unite her to another. The effusion was received with enthusiastic applause, which so exasperated Mrs. Kemble, that on the disconsolate swain's exit from the stage, she flew at him with her fists, and imprinted, upon his face, marks of her vengeance, equally permanent and unexpected. All parties however, were subsequently reconciled; and Miss Kemble, after having passed a year in the family of Mrs. Greathead,

of Guy's Cliff, Warwickshire, in the capacity of reader and companion, became the wife of Mr. Siddons, at Trinity Church, Coventry, on the 26th of November, 1773.

A short time after their union, Mrs. Siddons and her husband were engaged to perform in the company of Messrs. Chamberlain and Crump, at Bath. This was a corps but recently established, and rather unsuccessful: such was the poverty of their wardrobe, that, it is said, Mrs. Siddons was obliged, during the performance of the Irish Widow, to borrow a coat of a gentleman in the boxes, to equip herself for the Widow Brady; which she obtained on condition that she gave him her petticoat to put over his shoulders, and admitted him to stand behind the scenes. Her performances, however, always met with success, and her subsequent engagements at Liverpool, Birmingham, &c., considerably added both to her profits and reputation. Cheltenham next became the scene of her performances; and here an incident occurred that formed one of the most important eras in her life. A party of fashionables, consisting, among others, of the Honourable Miss Boyle, the only daughter of Lord Dungarvon, Lord Aylesbury, &c., had just arrived in the town, when Mrs. Siddons was announced to play *Belvidera*. The party, in the expectation of seeing something vastly ludicrous, took a box at the theatre; and as suppressed noises were heard to come from the place where they sat, our actress concluded they were tittering at her performance, and went home, at its conclusion, extremely mortified. Next day, however, Lord Aylesbury, meeting Mr. Siddons in the street, expressed his admiration at his wife's acting, and said that it had made such an impression on the ladies of his party, that they were confined to their rooms, with head-aches, from weeping so excessively the preceding night. Miss Boyle soon after called on Mrs. Siddons, encouraged her efforts, and foretold her success. "She took also upon her," says Mr. Campbell, "the direction of her wardrobe, enriched it from her own, and made many of her dresses with her own hands."

Lord Aylesbury was not less zealous

in advancing the interests of our young actress; at his suggestion, Garrick sent down Mr. King to see her act, and upon hearing a favourable report, gave her an engagement at Drury Lane. Her feelings on this occasion, and the situation in which she found herself after her arrival in London, are described in her *Autograph Recollections*, with a candour and simplicity which her own words alone are able to convey. "Happy," she says, "to be placed where I presumptuously augured that I should do all that I have since achieved, if I could but once gain the opportunity, I instantly paid my respects to the great man. I was, at that time, good-looking; and certainly, all things considered, an actress well worth my poor £5 a week. His praises were most liberally conferred upon me; but his attentions, great and unremitting as they were, ended in worse than nothing.—How was all this admiration to be accounted for, consistently with his subsequent conduct? Why, thus, I believe:—He was retiring from the management of Drury Lane, and, I suppose, at that time, wished to wash his hands of all its concerns and details. I, moreover, had served what I believe was his chief object in the exaltation of poor me—and that was, the mortification and irritation of Mrs. Yates and Miss Younge, whose consequence and troublesome airs, were, it must be confessed, enough to try his patience. As he had now almost withdrawn from it, the interests of the theatre, grew, I suppose, rather indifferent to him. However that may have been, he always objected to my appearance in any very prominent character; telling me that the forenamed ladies would poison me, if I did. I, of course, thought him, not only an oracle, but my friend; and in consequence of his advice, *Portia*, in *The Merchant of Venice*, was fixed for my *début*; a character in which it was not likely that I should excite any great sensation. I was, therefore, merely tolerated. The fulsome adulation that courted Garrick, in the theatre, cannot be imagined; and whosoever was the luckless wight who should be honoured by his distinguished and envied smile, of course became an object of spite and malevolence. Little did I imagine that I my-

self was now that wretched victim. He would sometimes hand me from my own seat, in the green room, to place me next to his own. He also selected me to personate Venus, at the revival of *The Jubilee*. This gained me the malicious appellation of Garrick's Venus; and the ladies, who so kindly bestowed it on me, rushed before me in the last scene, so that if he (Mr. Garrick) had not brought us forward with him with his own hands, my little Cupid and myself, whose appointed situations were in the very front of the stage, might as well have been in the island of Paphos at that moment. Mr. Garrick would also flatter me, by sending me into one of his own boxes, when he acted any of his great characters. In short, his attentions were enough to turn an older and wiser head. He promised Mr. Siddons to procure me a good engagement with the new managers, and desired him to give himself no trouble about the matter, but to put my cause entirely into his hands. He let me down, however, after all these protestations, in the most humiliating manner; and instead of doing me common justice with those gentlemen, rather depreciated my talents. This, Mr. Sheridan afterwards told me; and said, that when Mrs. Abington heard of my impending dismissal, she told them they were all acting like fools. When the London season was over, I made an engagement at Birmingham for the ensuing summer, little doubting of my return to Drury Lane, for the next winter; but whilst I was fulfilling my engagement at Birmingham, to my utter dismay and astonishment, I received an official letter from the prompter of Drury Lane, acquainting me that my services would no longer be required. It was a stunning and cruel blow, overwhelming all my ambitious hopes, and involving peril, even to the subsistence of my helpless babes. It was very near destroying me. My blighted prospects, indeed, induced a state of mind that preyed upon my health; and, for a year and a half, I was supposed to be hastening to a decline. For the sake of my poor children, however, I roused myself to shake off this despondency, and my endeavours were blessed with success, in spite of the degradation I had suffered in being

banished from Drury Lane, as a worthless candidate for fame and fortune."

After her failure, for so it may be called, in *Portia*, she played in Mrs. Cowley's comedy of *The Runaway*, and in a farce by Vaughan, called *Love's Metamorphoses*. At length, Garrick trusted her with the part of Mrs. Strickland, in *The Suspicious Husband*, himself performing *Ranger*; this character she repeated, and with such success, that her own name in large type now appeared in the play-bills. She, however, did not draw; and though she added to her other performances that of *Queen Anne*, in *Richard the Third*, with tolerable success, Garrick did not think it to his interest to engage her for the ensuing season. According to Mr. Boaden, Mrs. Siddons was aware of her failure; not, as she observed, because she had not a proper conception of the parts assigned to her; but from timidity, and a want of artificial tact in the expression of her feelings. Some have attributed her short stay in London to Garrick's jealousy of her merit: there is not the slightest ground for such a supposition; or why should he have cherished the talents of Mrs. Yates and Mrs. Abington, who were superior to the subject of our memoir?

From London, Mrs. Siddons proceeded to Birmingham, where she acted with Henderson, who declared she was an actress who never had an equal, and never would have a superior. In 1777, she was the heroine of the Manchester stage, where, according to Mr. Boaden, she performed, among other parts, that of *Hamlet*, with great applause. She subsequently played at York; where, to use the words of Tate Wilkinson, all lifted up their eyes with astonishment, that such a voice, such a judgment, and such acting, should have been neglected by a London audience, and by the first actor in the world.

Her next engagement was at Bath; "there," she says in her memoranda, "there my talents and industry were encouraged by the greatest indulgence, and I may say, with some admiration. Tragedies, which had been almost banished, again resumed their proper interest; but still I had the mortification of being obliged to personate many subordinate characters in comedy; the first being, by contract, in the pos-

session of another lady. To this I was obliged to submit, or to forfeit a part of my salary, which was only £3 a week. Tragedies were now becoming more and more fashionable. This was favourable to my cast of powers; and whilst I laboured hard, I began to earn a distinct and flattering reputation. Hard labour, indeed, it was; for, after the rehearsal at Bath, and on a Monday morning, I had to go and act at Bristol on the evening of the same day; and reaching Bath again, after a drive of twelve miles, I was obliged to represent some fatiguing part there on the Tuesday evening. Meantime I was gaining private friends, as well as public favour; and my industry and perseverance were indefatigable. When I recollect all this labour of mind and body, I wonder that I had strength and courage to support it, interrupted as I was by the cares of a mother, and by the childish sports of my little ones, who were often most unwillingly hushed to silence, for interrupting their mother's studies."

In the summer of 1782, she received a second invitation to Drury Lane, though the recollection of her former reception rendered her fearful of accepting it; and, but for the sake of her children, she would, probably, have remained at Bath, to which city she had become much attached. Her farewell address on this occasion has, probably, before met the eye of our readers, but it is too characteristic both of the actress and the woman, to be omitted in any thing like a substantial account of her life. The address, which was written as well as spoken by herself, was as follows:—

Have I not raised some expectation here?
Wrote by herself?—What! authoress and player?
True, we have heard her—thus I guess'd you'd say,—
With decency recite another's lay;
But never heard, nor ever could we dream,
Herself had sipp'd the Heliconian stream.
Perhaps you farther said—Excuse me, pray,
For thus supposing all that you might say—
What will she treat of in this same address?
Is it to shew her learning?—Can you guess?
Here let me answer—No: far different views
Possessed my soul, and fired my virgin muse;
'T was honest gratitude, at whose request
Shamed be the heart that will not do its best.
The time draws nigh, when I must bid adieu
To this delightful spot—nay, even to you.—
To you whose fostering kindness reared my name,
O'erlooked my faults, but magnified my fame.
How shall I bear the parting? well I know
Anticipation here is daily woe.

Oh! could kind Fortune, where I next am thrown,
Bestow but half the candour you have shown,
Envy, o'ercome, will hurl her pointless dart,
And critic gall be shed without its smart;
The numerous doubts and fears I entertain,
Be idle all—as all possess'd in vain—
But to my promise. If I thus am bless'd,
In friendship link'd, beyond my worth caress'd—
Why don't I here, you'll say, content remain?
Nor seek uncertainties for certain gain?
What can compensate for the risks you run?
And what your reasons? Surely, you have none.
To argue here would but your time abuse:
I keep my word—my reasons I produce,—

[Here were discovered her three children.

These are the moles that bear me from your side,
Where I was rooted—where I could have died.
Stand forth, ye elves, and plead your mother's cause,
Ye little magnets, whose soft influence draws
Me from a point where every gentle breeze
Wafted my bark to happiness and ease—
Sends me, adventurous, on a larger main,
In hopes that you may profit by my gain.
Have I been hasty—am I, then, to blame?
Answer all ye who own a parent's name?
Thus have I tired you with an untaught muse,
Who for your favour still most humbly sues:
That you, for classic learning, will receive
My soul's best wishes, which I freely give—
For polished periods, sound, and touched with art,—
The fervent offering of my grateful heart.

It was on the 10th of October, 1782, that Mrs. Siddons made her second appearance on the boards of Drury Lane, in the character of Isabella. She was in her twenty-eighth year, and in the vigour of her physical powers, and the maturity of her personal beauty. Her performance made a most powerful impression; she was applauded in almost every sentence, and the theatre overflowed every evening of her appearance in this character, which she repeated nineteen nights successively.

Her own feelings, on her return home, after the evening which established her reputation, are affectingly delineated by her own pen. "I reached my own quiet fireside," she says, "on returning from the scene of reiterated shouts and plaudits. I was half dead; and my joy and thanksgiving were of too solemn and overpowering a nature to admit of words, or even tears. My father, my husband, and myself, sat down to a frugal supper, in a silence uninterrupted, except by exclamations of gladness from Mr. Siddons. My father enjoyed his refreshments; but occasionally stopped short, and, laying down his knife and fork, lifting up his venerable face, and throwing back his silver hair, gave many tokens of happiness. We soon parted for the night, and I, worn out with continually broken rest and

laborious exertion, after an hour's retrospection (who can conceive the intenseness of that reverie?), fell into a sweet and profound sleep, which lasted to the middle of the next day. I rose alert in mind and body."

At this period, she created a sensation perfectly unparalleled in the annals of theatrical history. At a fashionable party, to which she was invited, one Sunday evening, she herself records that, for hours before her departure, the room she sat in was so painfully crowded, that the people absolutely stood on the chairs round the walls, that they might look over their neighbours' heads to stare at her. One morning, after having given orders that she might not be interrupted, she was surprised by the sudden entrance of a lady of high rank, who thus accosted her: "You must think it strange to see a person intrude in this manner upon your privacy; but you must know, I am in a very delicate state of health, and my physician won't let me go to the theatre to see you; so I am come to look at you here." "I was in no humour," says Mrs. Siddons, "to overlook such insolence, and so let her depart in silence."

It was in the part of Isabella, that Madame de Stael was so much affected by Mrs. Siddons's performance; of which the former has recorded her impressions in her celebrated novel of *Corinne*. Our actress's next characters were, Euphrasia, Jane Shore, Calista, Belvidera, Zara, &c., which she played with equal applause. Before the close of the season, the managers increased her salary from £10 to £20; and, on her benefit night, great part of the pit was suffered to be thrown into boxes; immense presents were given by the nobility and gentry for tickets, and a subscription to the amount of one hundred guineas, was collected for her, as a present from the gentlemen of the bar.

From this time, to the end of the eighteenth century, she continued at Drury Lane, adding to her fame and fortune, each successive season. Lady Macbeth, Constance, and Katherine of Arragon, were her *chef-d'œuvres*; but she was also very great in Belvidera, Mrs. Beverley, Ophelia, Imogen, Volumentia, Mrs. Oakley, Mrs. Haller, and Elvira; the last character she played

thirty-one nights successively. She also attempted Juliet, but it was not a part suited to her talents.

In the midst, however, of this triumphant career, Mrs. Siddons found too much occasion for painful reflections at home. She had lost two of her children, and seems to have been expecting the death of a third. In a letter to a friend, describing her feelings upon the occasion, she says, "Happiness is the inhabitant of a better world. Content, the offspring of moderation, is all we ought to aspire to here; and moderation will be our surest and best guide to that happiness to which she will most assuredly conduct us. If any one think himself unfortunate, let him look on me, and be silent. The inscrutable ways of Providence! Two lovely creatures gone; and another is just arrived from school, with all the dazzling, frightful sort of beauty, that irradiated the countenance of Maria, and makes me shudder when I look at her. I feel myself like poor Niobe, grasping to her bosom the last and youngest of her children; and, like her, look every moment for the vengeful arrow of destruction."

About 1798, matrimonial differences ended in a separation from Mr. Siddons. He had felt himself, Mr. Boaden informs us, thrown into the shade by the brilliancy of his wife's career; and this conviction, added to the failure of almost all his pecuniary speculations, produced in him a mortified spirit and temper, which called forth some expressions of irritation from his wife; and terminated in the way we have stated. It is said, however, that she always entertained a high regard for her husband, and left him an annuity at her death. Her theatrical glory was not without its alloy; but the calumnies which were propagated by a cabal formed against her, in 1784 and 1802, were all equally unfounded. The first accusation against her was, that she had refused to alleviate the distresses of her sister, Mrs. Curtis, a vicious woman, who would not conform to modest habits, though offered a genteel annuity on that condition. The next was, that she had taken a large sum from Mr. Digges, the once eminent, but then distressed, comedian, for performing on his benefit night, in Dublin; that she had been guilty of a similar

crime to Mr. Brereton; and that her whole conduct was replete with meanness and inhumanity. All this was paragraphed in the newspapers; and when she appeared on the stage, she was saluted with violent hissing, and cries of "Off! off!" The interference of John Kemble, however, and a refutation of the aspersion by Mrs. Siddons herself, procured her an immediate restoration to favour. But what had taken place, was sufficient to disgust her with the stage, upon which, indeed, she was only induced to remain for the purpose of assisting her brother, John, who had taken Covent Garden. To this theatre she accordingly removed; but even her attractions were, for a time, overbalanced by those of Master Betty, and a spectacle with a dog and real water, at the rival house. She continued on the boards, with the exception of two years absence, in consequence of illness, till the year 1812; when the play-bills, of the 29th of June, announced, that she would take leave of the public in the character of Lady Macbeth. During her performance, the applause was tremendous, and almost unceasing; and the moment the night scene was over, the audience rose, *en masse*, and demanded that the play should close. Mrs. Siddons then came forward, and took her leave in a poetical address, written by Mr. Horace Twiss (who had married her sister), and concluding thus:—

Perhaps your hearts, when years have glided by,
And past emotions wake a fleeting sigh,
May think on her, whose lips have poured so long
The charmed sorrows of your Shakspeare's song.
Of her, who parting, to return no more,
Is now the mourner she but seemed before:
Herself subdued, resigns the melting spell;
And breathes, with swelling heart, her long, her
last farewell.

"It is a trite remark," says a periodical writer, "that few lives can be conceived less joyous than that of an applauded beauty and actress, when her reign is over, and she can no longer command the triumphs and the excitement in which she had lived all her best years. And, truly, such an existence must be wretched, when beauty and noisy popularity, and things equally evanescent, were alone cherished. But Mrs. Siddons had stored both her heart and mind with other objects and resources to fall back upon; and these

supplied little fountains of contentment and cheerfulness to the last day of her life. The rapturous applause, the shouts of gathered thousands, all died before the stage where she had so long excited them; but her other qualities, and, above all, her private virtues, had gained her troops of friends, who enlivened her retirement."

She appeared four times afterwards on the stage: once, for the benefit of the Theatrical Fund; twice, for that of her brother, Charles; and, finally, for the gratification of the Princess Charlotte, in the character of Lady Macbeth; but, unfortunately, sudden illness prevented the princess from witnessing her performance. This, however, was not the last public appearance of Mrs. Siddons; for two seasons she gave readings from Shakspeare, at the Argyle Rooms, as her income was not of that extent that she could live unemployed, without some diminution of her comforts.

Few individuals ever gained from the public such universal and enthusiastic homage as Mrs. Siddons. She was not only honoured with the patronage of her monarch on the stage, but was admitted to the private circle of himself and his family. Such was the feeling of George the Third towards her, that, it is said, he, one day, handed her a blank paper, bearing his signature, as a silent intimation that, if she had any wants, she had only herself to state, and supply them. Mrs. Siddons did not, however, avail herself of the opportunity; but returned the paper, in the state she received it, to the queen. She frequently read before their majesties, at Windsor; when the king, one day, told her he had vainly endeavoured to detect her in a false emphasis. Many of our readers may think it strange, if he had succeeded in his endeavour.

Sir Joshua Reynolds, who painted a portrait of her as the tragic muse, was one of her most intimate friends, and greatest admirers. The attitude, in which she appears in the picture, was suggested by herself, and immediately adopted by Sir Joshua. She was also acquainted with Dr. Johnson; who, finding her without a chair, one day, at his house, said, with a smile, "You, who so often occasion a want of seats

to other people, will more easily excuse the want of one yourself."

Mrs. Siddons, undoubtedly, possessed the highest order of poetical conception for the purposes of stage delivery; yet not a little of the impression she produced was owing to her great physical powers, and the commanding dignity of her person. Her eye, her voice, her stature, were majestic almost to awfulness; Boaden aptly says of her expression, that no one could dare to look like her. In her most violent scenes, the majesty of her mien was pre-eminent; and even when prostrate on the stage, she still lay graceful and sublime. As Madame de Stael says of her, in *Corinne*: "L'actrice la plus noble dans ses manières, Madame Siddons, ne perd rien de sa dignité quand elle se prosterne contre terre."

Of her *Lady Macbeth*, which all critics allow to be her *chef d'œuvre*, Lord Byron said: "It was something above nature. It seemed almost as if a being of a superior order had dropped from a higher sphere to awe the world with the majesty of her appearance. Power was seated on her brow; passion emanated from her breast, as from a shrine. In coming on in the sleeping scene, her eyes were open, but their sense was shut; she was like a person bewildered: her lips moved involuntarily; all her gestures seemed mechanical—she glided on and off the stage like an apparition. To have seen her in that character, was an event in every one's life never to be forgotten."

The characteristic of Mrs. Siddons, both on and off the stage, was dignity; the common flutterings of passion seemed beneath her; her judgment never appears to have been outstripped by her heart. When she came forward to vindicate herself against the aspersions on her conduct, it was not with the quick impulse of indignation: she addressed the audience in language as firm and stately as her own towering deportment. For this reason, she would naturally fail in such a character as *Juliet*; her nerves were too strong; they were not pliable enough for the passionate ten-

derness of the Italian girl. But in such parts as *Elvira*, *Katherine of Arragon*, &c., requiring a grandeur of soul, and masculine energy of purpose, it may safely be asserted, that in the justness and sublimity of her conception of character, she was not inferior to *Shakspeare* himself. Yet grandeur and dignity were not her sole, though her most prominent, characteristics; if she had little sympathy with the love-sick maiden, her affections found a suitable channel in the devoted daughter and the faithful wife. "Her genius," as a writer in *Blackwood* observes, "was latterly so devoted to characters of power and majesty, that they who first saw her then, doubted if she ever could have been as mighty a mistress of the pathetic. *Lady Macbeth*, *Queen Katherine*, *Constance*, and *Volumnia*, effaced the recollections of *Isabella*, *Jane Shore*, *Belvidera*, and *Euphrasia*—as well they might efface the tenderest records ever written on human hearts. But in her earliest seasons, pathos prevailed—voice, eyes, lips, look, &c., gave motion—all were then softly beautiful at will; and she stood 'pouring out sorrows like a sea.' Grief and pity seemed, sometimes, the sole emotions of humanity; and melting bosoms knew of no other tribute to pay to her genius but unmeasured tears."

Majestic is too common-place an epithet to apply to Mrs. Siddons's person upon the stage; it was magnificent. She was somewhat *en bon point*, at the close of her dramatic career, which somewhat, but only comparatively, detracted from the dignity of her appearance; but, in the meridian of her success, her towering form, fair, high forehead, coal-black hair, and dark, bright eyes, gave to her aspect, either in sorrow, scorn, indignation, tenderness, or joy, an expression, that the term 'sublime' conveys but a faint idea of. The stage may yet be trod by many actresses more beautiful than Mrs. Siddons; but that we should ever witness her parallel, is as remote an expectation as that of the appearance of a second *Shakspeare*.

RICHARD SUETT.

RICHARD SUETT, or Dicky Suett, as he was familiarly called, was born at Chelsea, about the year 1755, and, at ten years of age, entered the choir of Westminster Abbey, as a pupil of Dr. Cooke. When he could be persuaded to attend to his lessons, he is said to have displayed considerable talent, both in his musical and academical studies; but he was, in general, more fond of amusing himself, by defacing with stones the statues about the abbey, and sundry other juvenile mischievous tricks.

In the summer of 1769, he appeared as a singer at Ranelagh Gardens; and sung, in the ensuing year, with great applause, at the Haymarket Theatre, the Grotto Gardens, Southwark, and the then celebrated Mary-le-bone Gardens. He was, shortly after, engaged at York, as a singer and second low comedian; in which capacity he remained for nine years, at the largest salary that had ever been given to a comedian in that company.

At the expiration of the above period, he had just completed an agreement with Tate Wilkinson, of which one of the covenants was, that either party breaking the contract, should forfeit £100, when he received an offer from Linley, to appear at Drury Lane. Wilkinson, it is said, upon hearing this, generously threw the articles of his own contract with Suett, into the fire, and thus enabled him to take advantage of Linley's offer without incurring any pecuniary risk.

Suett made his bow on the boards of Drury Lane, in October 1780, as Ralph, in *The Maid of the Mill*; in which he displayed his comic powers to such advantage, that he soon became a popular favourite. Such was his reputation, in the month of November, 1781, that, when Parsons was disabled by illness, from acting in a piece, which had been bespoken by royal command, his majesty himself recommended Suett as the only performer in the theatre who could take the former comedian's character. Suett's theatrical fame was

much increased by his matchless performances of Dicky Gossip, Endless, and Lord Duberly, of which he was the original representative. He also, occasionally, performed operatic characters; among which, we may mention that of Lubin, the Quaker; but his voice, which, from frequent excesses, was considerably deteriorated, was not always to be depended on.

"Mr. Suett's life," says one of his biographers, "was a long tissue of irregularity; and, we are sorry to record the disgraceful and disgusting fact, of his actually living with two sisters at the same time, and under the same roof. He died at a small public-house, in Denzell Street, Clare Market, and not, as generally believed, at his own house, on the 6th of July, 1805. Robert Palmer, it is said, was with him in his last moments (which was preceded by the rattles in his throat), and, going to the window, to conceal his tears, heard Suett exclaim, "Bobby, my boy, the watchmen are coming—I hear the rattles!" The punster, indeed, was a part of Suett's character; but it would be drawing too liberally on our credulity, to expect us to credit this anecdote. He never performed *Endless*, without saying, as he emerged from the sack, to the infinite enjoyment of the gods, "Flour and suet make excellent pudding."

His character, off the stage, was not very reputable; he was fond of low society, and never was in higher glee than when surrounded by drovers and slaughtermen. As an actor, he was unequalled in his clownish and simple assumptions; besides those before-mentioned, his best performances were, *Soto*, in *She Would and She Would Not*, *Simkin*, and *Label*, in *The Prize*; to which he communicated an effect produced by no other representative of that part.

His merits have been so felicitously described by Charles Lamb (in one of his delightful essays, under the signature of *Elia*), that we shall forbear quota-

tion from any other critic. "Richard, or rather, Dicky Suett," says this ingenious and original writer, "was the Robin Good-fellow of the stage. He came in to trouble all things with a welcome perplexity, himself no whit troubled for the matter. He was known, like Puck, by his note—'Ha! ha! ha!' sometimes deepening to 'Ho! ho! ho!' with an irresistible accession, derived, perhaps remotely, from his ecclesiastical education, foreign to his prototype, of 'O la!' Thousands of hearts yet respond to the chuckling 'O la!' of Dicky Suett, brought back by the faithful transcript of his friend Matthews's mimicry. 'The force of Nature could no further go.' He drolled upon the stock of these two syllables, richer than the cuckoo. Care, that troubles all the world, was forgotten in his composition. Had he but two grains, nay, half a grain, of it, he could never have supported himself upon those two spider's strings, which served him (in the latter part of his unmixed existence) as legs. A doubt, or a scruple, must have made him totter; a sigh have puffed him down; the weight of a frown had staggered him; a wrinkle made him lose his balance. But on he went, scrambling upon those airy stilts of his, with Robin Goodfellow, 'through brake, through briar,' reckless of a scratched face or a torn doublet. Shakspeare foresaw him, when he

framed his fools and jesters. They have all the true Suett stamp—a loose and shambling gait, a slippery tongue—this last the ready midwife to a without-pain-delivered jest: in words, light as air, venting truths, deep as the centre; singing with Lear, in the tempest, or Sir Toby, at the buttery-hatch. Jack Bannister and he had the fortune to be more of personal favourites with the town, than any actors before or after. The difference, I take it, was this:—Jack was more beloved for his sweet, good-natured, moral pretensions. —Dicky was more liked for his sweet, good-natured, no pretensions at all. Your whole conscience stirred with Bannister's performance of Walter, in *The Children in the Wood*; but Dicky seemed like a thing, as Shakspeare says, of love,—too young to know what conscience is. He put us into Vesta's days. Evil fled before him; not as from Jack,—as from an antagonist,—but, because it could not touch him, any more than a cannon-ball a fly. He was delivered from the burden of that death; and when death came himself, not in metaphor, to fetch Dicky, it is recorded of him, by Robert Palmer, who kindly watched his exit, that he received the last stroke, neither varying his accustomed tranquillity nor tune, with the simple exclamation, worthy to have been recorded on his epitaph—'O la! O la! Bobby!'"

GEORGE FREDERICK COOKE.

GEORGE FREDERICK COOKE, the son of an Irish captain of dragoons, was born at Westminster, on the 17th of April, 1756. His father died soon afterwards, when his mother removed to Berwick-upon-Tweed, where young Cooke was placed at school. Here he imbibed a fondness for theatricals by witnessing the performances of a strolling company, and shortly afterwards he acted Young Meadows, in *Love in a Village*, got up by his schoolfellows at a private theatre.

Becoming anxious to see the regular players, and being short of money, he stole into the theatre unperceived, and

hid himself in a barrel, containing two twenty-four pound cannon-balls, destined for theatrical thunder. The play happened to be *Macbeth*; and, the thunder being required, a carpet was tied over the mouth of the barrel; which, at the proper moment, was rolled down the stage; the screams from within frightening the man who should have stopped it at the wing; and Cooke bursting off the carpet, found himself in the presence of the audience.

At a fit age, he was bound apprentice to a printer, at Berwick; but, about the month of May, 1771, he threw up his indentures, and went to London. In

the November following, he repaired to Holland, and, in 1772, returned to England; where, in the spring of 1776, he first appeared as a professed actor, as Dumont, in *Jane Shore*, at a public-house, in Brentford.

In 1778, he performed *Castalio*, at the Haymarket Theatre; and, from this period, was a member of various provincial companies, till January, 1784, when he acted, with great applause, at Manchester.

He subsequently visited York, and, in 1794, joined the Dublin company; but, in consequence of his intemperate and disgraceful conduct, at a tavern in that city, was soon obliged to quit it. His companion, on the occasion, was Charles Mathews, to whom he had been giving a lecture on the subject of acting, at the same time illustrating his lesson by delineations of the different passions. The comedian regarded him seriously for some time, till he assumed a look of most repulsive drunkenness, which he declared was love; when Mathews, unable longer to withstand, burst into an immoderate fit of laughter. Cooke was indignant, but, deaf to remonstrance, still continued to drink; and the landlady refusing at last to supply him with more liquor, he destroyed the whole of her furniture, and threw a candlestick at the head of Mathews, for expostulating with him on the impropriety of his conduct.

Ashamed of this transaction, Cooke enlisted as a private in a regiment bound for the West Indies; but his embarkation was prevented by illness, produced through intoxication. His discharge was procured by the Manchester managers, by whom he was engaged; and he subsequently appeared at Chester, where, in 1796, he married Miss Daniels.

On the 17th of September, of the same year, he appeared as *Shylock*, at Cork; and, after playing again at Dublin, he accepted an engagement with Mr. Harris, at Covent Garden; where he appeared on the 31st of October, 1800, in the character of *Richard the Third*. He was received with such applause, that he played the part twenty-three times during the season; and was equally well received in *Shylock*, *Sir Giles Overreach*, and other first-rate characters.

On the closing of Covent Garden, he repaired to Birmingham and Edinburgh; and, on the 4th of July, 1801, was divorced from his wife, whom he is said to have treated with great cruelty; he then played at Glasgow, Manchester, and Newcastle; and again appeared, during the ensuing season, at Covent Garden Theatre.

His inveterate habits of intoxication were now becoming more fixed, and scarcely an evening passed without his exhibiting some proofs of recent or actual inebriety. He, nevertheless, continued to draw crowded houses, and his representation of *Sir Pertinax Mac-sycophant*, which he performed for the first time in 1802, was considered one of the finest specimens of acting the stage had witnessed. He became the theme of discourse in every society; and it is said, that a nobleman, observing him standing at the window of a print-shop, sent his footman with a command that the actor would turn round, in order that his lordship might view him. To this insult, Cooke returned the following answer:—"Tell his lordship, that if he will step this way, I'll show him what he never saw when he looked in his mirror—the face of a man!"

On the 10th of June of this season (1802-3), he was solicited to play at Drury Lane, for the benefit of Cooper, the American actor, with whom he went down to Mr. Harris's house, at Uxbridge, to obtain his permission. His friend remained in a post-chaise, while Cooke himself went to solicit the favour he desired, which was granted after some hesitation, while the grateful tragedian, though he had to play the same night, was pledging the manager, in his own wine, so late as six o'clock in the evening, at a distance of fifteen miles from London. On Mr. Harris's entreating him to take his departure, Cooke abused him with great violence; and, though the actor had just received from him a draft of £50, besides other favours, he declared that "he would not be ill-treated by the son of a soap-boiler;" and asked his host, if he thought he was offering proper usage to the man who had made his fortune. He was at length forced into the chaise that was waiting to carry him to London; and, arriving at Covent Garden Theatre, went through the first act of

The Man of the World, but, in the middle of the second, the curtain fell, amidst groans and confusion.

In October, 1810, he sailed for New York; and on the 21st of the following month he appeared as Richard, before two thousand two hundred spectators. On the drawing up of the curtain, he advanced to the front of the stage, and requested that God save the King should be played; the audience standing. He met the tumult which consequently ensued, as formerly in London, by coolly taking out his snuff-box, which put the audience into such good humour, that his demand was complied with. On the conclusion of our national air, he exclaimed, with a contemptuous wave of the hand, "Now, then, you may play your — Yankee Doodle!" Though received with great applause, he treated the Americans with cool contempt; and, on his benefit-night, was so intoxicated, that he could not repeat two lines of his part successively.

From New York he proceeded to Boston and Philadelphia, where, after some caprice, as to the night of his first appearance, he acted Richard the Third to an audience more numerous than that with which Mrs. Siddons was, on her first tour, greeted. On going to the theatre he could scarcely reach it for the crowd, which, on his being recognised, made way for him; upon which he remarked, "They understand their interest; for, as the man said, when going to the gallows, there will be no sport without me." Such, indeed, was the anxiety, at Philadelphia, to see him, that the doors of the theatre were open at ten o'clock in the morning, and the stone steps in front actually taken possession of on Sunday morning for the Monday night's performance. On his return to New York, he was invited to an assembly, where many persons of consideration came expressly to meet him. But his mind dwelling on the detention, at the custom house, of two silver cups, which had been presented to him by the Liverpool management, his only observation, on entering the room, was, "I have lost my cups!" He seated himself in a chair, from which he did not rise during the evening, behaving in a disgraceful, and often insolent, manner. A little black girl, having handed him succes-

sively, tea, cakes, and fruit, was each time repulsed; the third time with the addition of "I'm sick of seeing your face!" A fourth time she came and handed him wine, which he accepted, saying, "Why, you little black angel, you look like the devil, 'tis true; but you bear a passport that would carry you, unquestionably into paradise!"

At Baltimore, his conduct was equally extraordinary: on being told that Mr. Madison, the president of the United States, intended coming to see him act, he exclaimed, "If he does, I'll be d—d if I play before him! What, I! I, George Frederick Cooke, who have played before the majesty of Britain, play before the contemptible rebel king of the Yankee Doodles!" After playing in different parts of America, he ultimately returned to New York; and here, worn out by dissipation, he died, on the 26th of September, 1812.

On Mr. Cooke's talents, as an actor, it would be needless to expatiate; the lenity with which his errors, and even his insults, were overlooked, sufficiently testify the extent and influence of his genius. As a man, history can furnish few instances where talent has been so much sacrificed to dissipation, and intellect drowned in habitual intoxication. His education had not been classical, but he was, nevertheless, considering the hours he passed in drunkenness, a well read man; and he displayed in criticism a correctness of judgment, and a degree of taste, which proved that his mind was not naturally degenerate.

In person, he was commanding; his countenance was striking; his forehead high, betokening intellect; and his eye quick, piercing, and intelligent. His features, when not distorted by inebriety, indicated a benevolence of character, the possession of which was manifest in his frequent acts of charity. When intoxicated, his mind and his appearance underwent a total change; and his disposition, as well as his countenance, seemed altered from that of a man to a demon. His lamentable mania for drink was the only stain on his character; and every degrading action of which, in the course of his life, he was guilty, may be solely attributed to its destructive influence. His extravagance, on such occasions, was inordinate; he would throw gold right and

left, and give, intentionally, guineas to hackney-coachmen and waiters, in lieu of shillings.

From an innumerable quantity of anecdotes which, besides those already related, have been told of Cooke, we select the following:—Whilst kneeling, one night, in his part of the Duke of Glo'ster, to the Lady Anne of Mrs. Litchfield, he was seized, though not intoxicated, with so violent a spasm in his side, that he could not rise. The audience, of course, imagining him to be intoxicated, began to hiss, when Mr. Henry Siddons, stepping forward, said, "Ladies and gentlemen, upon my word Mr. Cooke is not drunk!"

On the last night of his appearance at Liverpool, he was, as usual, intoxicated, and accordingly hissed. Enraged at this, he suddenly advanced to the footlights, and called out to the audience, "B——t ye! b——t ye all! there's not a brick throughout your town that's not cemented with the blood of an African!" To a London audience he was, on a similar occasion, not quite so explicit: "Ladies and gentlemen," he exclaimed, placing, as he spoke, his hand upon his chest, "My old complaint

—my old complaint!" and retired amid mingled shouts of laughter and contempt. A short time before his death, he sent to a friend for one hundred dollars, who, on taking the sum to him, found him just recovered from intoxication, in the house of a poor, sick, old woman, to prevent the seizure of whose furniture he had borrowed the money. After a benefit night at Manchester, he is reported to have gone with the receipts, £300 or £400, to a tavern, where he got drunk, at a meeting of republican manufacturers; towards whom he used hasty language, and eventually challenged one of them to fight. The man, however, refused; on the score that, Cooke being rich, and himself poor, rendered the match unequal; on which, the former put into the fire the bank notes he had about him, saying, "That's all I have in the world, and so, d— ye! come on, for now I'm as poor as you are."

These two last anecdotes show that the germ of something lay in the heart of Cooke, which, if properly cultivated, might have made him a great and a good man.

JOHN KEMBLE.

JOHN PHILIP KEMBLE was born, on the 1st of February, 1757, at Prescott, in Lancashire, where his father was manager of a company of comedians. From a preparatory school, at Worcester, Kemble was sent to a Roman catholic seminary, at Sedgeley Park, in Staffordshire; and from thence, being destined for the church, to the English college at Douay. Here he manifested considerable powers of elocution; and, on his return to England, he determined, though much against the will of his father, to embrace the profession of an actor. He made his first appearance on the 8th of January, 1776, at Wolverhampton, as Theodosius, and afterwards acted at Manchester, Liverpool, and Hull, with an originality which gave indications of his future greatness.

On the 29th of December, 1778, he produced, for his benefit, at the last-

mentioned town, a tragedy of his own composition, called *Belisarius*; and, four months afterwards, a comedy, called *The Female Officer*. In 1780, he published, at York, a volume of fugitive pieces; but, subsequently, bought every copy he could find, for the purpose of destroying them. In 1780, he produced an alteration of *The Comedy of Errors*, under the title of, *Oh! It's impossible!* and, the same year, tried a new species of entertainment, called *An Attic Evening's Entertainment*; wherein he delivered a lecture on the art of speaking, and recited odes and passages from the English poets.

At the expiration of his York engagement, he went to Dublin, at a salary of £5 a-week; and, on the 30th of September, 1783, made his first appearance in London, at Drury Lane Theatre, in the character of Hamlet.

He was received with great applause; but it was not until after his return from a second provincial tour, and subsequently to his marriage with Mrs. Brereton, in 1787, that his merit began to be fully appreciated. The leading tragedian, Smith, having then retired from the stage, Kemble had the whole range of the first-rate characters to himself; and proved himself equal to the personation of them all. Lord Townley, Lear, Macbeth, Mirabel, and Romeo, were among his best performances; which he rendered more impressive by his introduction of appropriate costume, &c. after his accession to the management of the theatre, in 1788-9. He also revived, with judicious alterations, several old plays of merit, and brought out some which were new to the stage, among which were, *Deaf and Dumb*, *The Stranger*, *The Siege of Belgrade*, &c. A musical entertainment, of his own composition, called *Lodoiska*, was received with great applause on its production in 1794; and still continues a popular piece.

In 1802, he travelled on the continent, as far as Madrid; and, on his return, became the purchaser of one-sixth share of Covent Garden Theatre (for which he is said to have given £25,000); and became manager in the room of Mr. Lewis, who had resigned.

In 1806, he revived *Coriolanus*; and whilst playing that character, one night, an apple was thrown upon the stage, in one of the finest scenes between himself and Mrs. Siddons. Taking it in his hand, he made a spirited and indignant address to the audience; and offered, on the spot, a reward of one hundred guineas, to any one who would disclose the ruffian who had been guilty of the act.

He continued to conduct his theatre with great success, until the conflagration of it, on the 20th of September, 1808; a calamity which he endured with great fortitude. Lord Mountjoy, in endeavouring to console him, observed, that it would be but gratitude in the people to compensate his loss: to which Kemble replied, with much quickness: "Gratitude, my lord! the gratitude of the world and the people! My lord, Christ was crucified—De Witt was assassinated. So much for the world and the people!" Amongst other kind-

nesses, however, which he experienced, the Duke of Northumberland lent him £10,000, upon his simple bond; which he cancelled, on the day of laying the foundation-stone of the new theatre. This was opened in the September of the ensuing year, with an increase of prices, which gave rise to the famous O. P. riots. During sixty nights of continued uproar, the greatest insults were lavished upon Mr. Kemble, and every member of his family; and he, in vain, attempted to address the audience. On one occasion, however, a statement of the exigencies which rendered the objectionable measure necessary, was partially heard, as also his concluding sentence, "This I declare to you upon my honour—I, who would not tell a lie for all that this theatre is worth." After very many disgraceful proceedings, these riots subsided, through a mutual concession. The boxes remained at 7s., the pit was reduced from 4s. to 3s. 6d.

In 1812-13, Mr. Kemble went to Ireland; and, on the 23d of June, 1817, took his farewell of the stage, at Covent Garden Theatre, in the character of *Coriolanus*; which part he played with an energy that exceeded all his previous efforts. On the falling of the curtain, a spontaneous shout arose, of "No farewell!" and it was some time before he was permitted to commence his parting address. He was strongly agitated during its delivery; and in mentioning "the divine Shakspeare," tears, for some time, impeded his utterance.

He, shortly afterwards, went to reside at Toulouse, for the benefit of his health, and thence to Lausanne. He paid a final visit to England, in 1820; and, returning to the continent, fixed his abode at Lausanne, where he died of a paralytic attack, on the 26th of February, 1823.

Mr. Kemble possessed a well made, and graceful figure; which was set off to peculiar advantage by his commanding stature, and the dignified, yet natural attitudes, he so loved to assume. His countenance was a finely formed oval; the eyes were more brilliant and romantic than observant and penetrating, and shadowed by strongly-marked eyebrows; the forehead straight and open; the chin prominent, and slightly pointed; and the nose aquiline.

His whole features were highly expressive; and yet so delicately blended, that no harsh or rugged line was to be discerned upon their surface. There was a dignity in his every look and gesture never yet surpassed. His countenance, calculated to attract attention at first sight, and, once seen, never to be forgotten, was as indicative of mind and intellect, as it was of symmetry and beauty. His voice was feeble, but possessed of great depth; and capable of producing the sweetest tones of harmony. With such physical advantages, added to mental capacities of a very high order, it is not to be wondered at, that he became a most impressive actor; and in characters of a reflective, rather than impulsive cast, an unequalled one. His Hamlet, Cato, and Coriolanus, will, probably, never be surpassed; but in Richard, Othello, Lear, &c., perhaps Kean is not the only one who has excelled him.

The private character of Mr. Kemble would have been as amiable as it was decidedly estimable, but for the overbearing pride by which it was said to have been occasionally marked. He possessed, however, a humane and benevolent disposition; and, throughout his life, preserved a rectitude of principle and propriety of conduct, which, possibly rendered him more attractive than his splendid talents as an actor. Among other valuable requisites for the stage, he possessed a very retentive memory; and has been often heard to say, that he would make a bet that, in a few days' time, he would repeat every line in a newspaper, advertisements and all, without misplacing a single word. His

pauses, however, were so long, that Sheridan told him to act Hamlet, and play music between them, by way of novelty, of the want of which Kemble was, at the time, complaining.

He is said, when young, to have played a singing part (Richard, Cœur de Lion), for twenty nights. At the rehearsal, the leader of the band exclaimed, "Oh, sir! how shockingly you murder time!" "If I do," replied Kemble, "I am not so merciless as you, who are always beating it." Being addressed by a beggar, he dropped a halfpenny in his hat, with the same air and grace as he would have played Hamlet; observing to Bannister, with whom he was walking, "It is not often I do these things, Bannister; but when I do them, it is with dignity." In Dunlap's Memoirs of Cooke, the latter is made to say of Kemble, "John takes his bottle sometimes, as well as other people. I have had some hard bouts with him. 'Come, Cooke,' says he, 'we don't play to-morrow—let's get drunk.' And if he said so, he was sure to do it." The same authority relates some curious instances of the confusion occasioned by Kemble's misdirection of letters, after several were sealed up, and lying together. On one occasion, his landlady received a letter from him, ordering her to get ready to play Clytus; and his principal performer, another, directing him to be sure to have his sheets well aired.

In addition to the pieces before-mentioned, Mr. Kemble wrote a farce, called, *The Panel*, and revived and altered for the stage several other pieces besides those before-named.

JOSEPH MUNDEN.

JOSEPH MUNDEN was born in the year 1758, in Brook Market, Holborn, where his father carried on the business of a poulterer. His mother being left a widow, with scanty means, soon after the birth of the subject of our memoir, the latter was, at an early age, placed as shop-boy with an apothecary, but disliking the employment, engaged himself as writing clerk to an attorney,

and subsequently to a law stationer. It seems that in this situation he paid more attention to dress than was agreeable to his master, and a quarrel taking place between them, Munden left him, and returned to a solicitor's office.

Munden's *penchant* for the stage was first excited by his frequent attendance at the theatre, to witness the acting of

Garrick, of which he had seen more than any of his contemporaries who were living in 1820, with the exception of Quick and Bannister. At what time he entered upon his theatrical career, we are not informed, but Liverpool was the scene of his first stage *débüt*. He came to this town in company with an actor, whom he had become acquainted with in London, but merely in the hope of obtaining an engagement himself. To procure himself a subsistence in the meanwhile, he got some employment in the office of the town clerk, and at the same time copied parts out for the theatre. Here he was at length introduced as a walker in processions, and banner-bearer, at 1s. per night, and, in process of time, had his ambition gratified, by being allowed to perform the part of the first carrier in *Henry the Fourth*.

From Liverpool he went to Rochdale, but soon returned to the former town, and, for the next two years, earned his living by his powers of penmanship. At the expiration of this period, his theatrical mania again came upon him, and he started off to Chester, with only a guinea in his pocket. This had dwindled to a shilling on his arrival, but instead of securing himself a lodging for the night, he parted with his all for an admission to the theatre. Fortunately he there met with an acquaintance, whom he had known whilst an apprentice to a butcher in Brook Market; by him Munden was hospitably entertained, and enabled, the next morning, to pursue his journey to the metropolis. By the time he had arrived at Stratford-upon-Avon, his cash again failed, when he hit upon the expedient of passing off for the comrade of a Warwickshire militia-man, who was marching to the town at which he was billeted. The trick told; "he was ordered," says the relater of the anecdote, "to the general mess room, and received as one among the warriors; and his lively humour made him king of the company for the night. Next morning, the regiment mustered, and Munden was told to follow, and be enlisted; but, as he had obtained all he wished, a supper and a bed, he left his military friends to their glory, and proceeded to London." The recital of

these circumstances, it is said, induced O'Keefe to introduce the incident in the part of Nipperkin, in *Sprigs of Laurel* or *Rival Soldiers*.

Munden was again obliged to have recourse to his quill for a subsistence in London, but the moment he was out of employment, he resumed his theatrical career at Leatherhead, as a representative of old men. He afterwards played at Windsor, Colnbrook, and Andover, with tolerable success, at half-a-guinea per week. Finding that tragedy was not his *forte*, he refused to play *Altamont*, when desired to do so by the manager, and persisting in his refusal, was dismissed. He then procured an engagement at Canterbury, and afterwards at other provincial towns, till at length we find him playing first low comedian at Manchester, and beginning to save money. He joined Mr. Whitlock in the management of the Sheffield Theatre; but his conduct in this capacity gave little satisfaction to either actors or audience, and he was soon glad to retire from it.

About this time (1790), Edwin died, and the subject of our memoir was immediately engaged to appear at Covent Garden. He made his *débüt* on the 2nd of December, in the character of Sir Francis Gripe, in *The Busy Body*, and Jemmy Jumps, in *The Farmer*; his success in which parts, after the impressions made by Parsons and Edwin, was considered little short of a miracle. His reputation was at once established, and he sustained it by a variety of characters admirably suited to his abilities, and of most of which he was the original representative. Among them we may mention, *Old Rapid*, *Caustic*, *Brummagem*, *Lazzarillo* (*Two Strings to your Bow*), *Verdun*, *Bonus* (*Laugh when you Can*), *Crack*, *Nipperkin*, *Captain Bertram*, *Valoury* (*Mysteries of the Castle*), *Sir Abel Handy*, *Sir Robert Bramble*, *Old Dornton*, &c. This latter part had been assigned to Quick, but that actor was so struck with the character of *Silky*, which had been given to Munden, that he declared he would play the latter, or none at all, and in this manner Munden got possession of *Old Dornton*.

In 1813, he left Covent Garden for Drury Lane, where he remained until the 31st of May, 1824, when he took his

leave of the stage in the character of Sir Robert Bramble, in *The Poor Gentleman*, and Old Dozey, in *Past Ten o'Clock*. It is singular that, instead of speaking, he read his farewell address, which considerably marred its effect.

"As an actor," says one of Mr. Munden's biographers, "our hero's greatest defect was buffoonery, but yet it was a buffoonery exclusively his own; he did not, like Liston, step from his character as an actor, to converse with the spectators; if he took liberties with his part, he took few with his audience. What a mutable face was his!—a countenance ever shifting, ever new,—his globular liquid eye, glistening and rolling alternately, illumining every corner of his laughing face;—then the eternal tortuosities of his nose, and the alarming descent of his chin, contrasted, as it eternally was, with the portentous rise of his eyebrows. Munden was, as a *grimacier*, what Rowlandson was as a caricaturist,—very broad, but very original. He lavished more contortions of countenance on a single part, than other actors can afford to do on a range of characters. His face was a visual kaleidoscope, and its changes were unlimited. That he could restrain his

love of mumming was evident, when he had assigned to him characters of real importance. His *Autolycus*, *Polonius*, and *Dornton*, proved that he was a sterling comedian; and in *Marrall*, though he yielded a little to his love of face-making, he established his claim to originality of conception and chasteness of style. In *Crack*, *Dozey*, and characters of that description, where drunkenness formed the principal feature, he was perfectly irresistible. His representation of that sort of inebriety, that gives drollery, rather than imbecility to the individual, was singularly felicitous; and in that, indeed, lay the charm of his drunkards,—they were never dead drunk, they were merry souls,—and had taken liquor to enliven, not destroy, their powers."

Mr. Munden is married, and has two children, a son and a daughter. He is said to be penurious in his habits, but hospitable at his table, though he caters for it with due attention to economy. In person, he is about five feet three inches in height, with large and expressive eyes, and a shuffling gait, occasioned by frequent attacks of the gout. Notwithstanding his comic powers, he is said to be of a sombre disposition off the stage.

MRS. ROBINSON.

THIS lady, whose maiden name was Darby, was born at Bristol, on the 27th of November, 1758. Her father, by birth an American, was at one time possessed of a large fortune, but lost it by speculation in a project for civilizing the Esquimaux Indians. At the age of ten, she went to a school in London, kept by Miss Hannah More and her sisters, and when in her fourteenth year, assisted her mother in the instruction of a few pupils. She completed her education at a seminary in Marylebone, the dancing-master of which, being ballet-master at Covent Garden, introduced her to Garrick, who was so pleased with her, that he resolved on her appearing as Cordelia to his *Lear*.

At the age of sixteen, she was clandestinely married to Mr. Robinson, then under articles to an attorney. For two

years she lived with her husband in great splendour; but on his arrest for debt, she accompanied him to prison, and remained with him for fifteen months. After this, she again turned her thoughts to the stage, when Garrick, although he had retired, became her instructor. Having fixed upon Juliet for her *début*, he himself spoke the part of Romeo, during the rehearsals: and on the night of her appearance, sat in the orchestra to witness her performance. Her reception was of the most flattering description, and it was not long before George the Fourth (then Prince of Wales), saw and admired her in the part of Perdita. It is to be observed, that, at this time, her husband was leading a most abandoned life, but she rejected the most splendid offers to live separately from him, even when

she discovered that he was supporting two mistresses from the proceeds of her own labours.

At length, through the Earl of Essex, a correspondence was entered into with her, on the part of the prince, between whom and herself, an interview took place, for the first time, at Kew. "The meeting," she says, in her account of it, "was but of a moment. The Prince of Wales and the Duke of York (then Bishop of Osnaburg) were walking down the avenue. They hastened to meet us. A few words, and those scarcely articulate, were uttered by the prince, when a noise of people approaching from the palace startled us. The moon was now rising, and the idea of his royal highness being seen out at so unusual an hour, terrified the whole groupe. After a few more words of the most affectionate nature, uttered by the prince, we parted. The rank of the prince," she continues, "no longer chilled into awe that being who now considered him as the lover and the friend. The graces of his person, the irresistible sweetness of his smile, the tenderness of his melodious, yet manly voice, will be remembered by me, till every vision of this changing scene shall be forgotten."

Mrs. Robinson had several subsequent meetings with the prince in Kew Gardens, and shortly afterwards made her last appearance on the stage, as Sir Henry Revell, in *The Miniature Picture*. Previously to her first interview with the prince, he had enclosed her a bond of £20,000, to be paid on his coming of age; but on the very day of his majority, she received a cold letter from him, saying, "we must meet no more." After having in vain sought an explanation, by letter, she set off, one night, for Windsor, and, on her way, was robbed by some highwaymen on Hounslow Heath. On her arrival, the prince would not see her, but she had an interview with her friends the Duke of Dorset and the Earl of Essex, neither of whom could account for the prince's conduct. Her royal paramour at length condescended to see her once more, when he assured her of his unabated affection; but on meeting her in the Park, the next day, passed her unnoticed.

Her embarrassments now rendered it necessary for her to leave England for

Paris, when she wrote to the prince, but received no answer. The business was at length referred to Mr. Fox, and, in 1784, her claims were adjusted by an annuity of £500 a year for herself, and a moiety of that sum to descend to her daughter on her death. At Paris she became an object of great interest, and was noticed by Marie Antoinette, who called her *La belle Anglaise*, and gave her a purse netted by her own hand.

In the interim she is said to have attached herself to a general officer of celebrity, and with such sincerity, as to part with all her disposable property in his behalf, besides incurring a violent rheumatism, by suddenly following him to the sea-side, to procure his release from arrest. She continued for some time to reside alternately in France and England, and in 1787, she fixed her residence at Brighton. Here she wrote the admired lines, "To him who will understand them," and the poem *The Haunted Beach*. In the winter of 1790, she entered into a poetical correspondence with Mr. Robert Merry, under the assumed names of Laura and Laura Maria; her productions gaining, in every circle, the highest commendations.

She subsequently wrote several poems, which were collected into one volume; *Vaucenza*, a romance; and a farce called *Nobody*, which nobody admired. These were followed by *The Sicilian Lover*, a tragedy; some novels, entitled, respectively, *The Widow*, *Angelina*, *Hubert de Levrac*, *Walsingham*, *The False Friend*, and *The Natural Daughter*; *Lyrical Tales*; *Impartial Reflections on the Situation of the Queen of France*; *Thoughts on the Condition of Women*; and two volumes of poems.

In 1799, she undertook the poetical department of *The Morning Post*, but her contributions to this paper were soon terminated by her death, which took place on the 26th of December, 1800.

The person of Mrs. Robinson was lovely in the extreme; and such was the early ripeness of her charms, that she received an offer of marriage before she was thirteen years of age. Her disposition was ingenuous and affectionate, and in unbounded affection for her mother and daughter, she gave decisive proofs of the tenderness of her heart. Her manners were highly polished;

and among other accomplishments, she was mistress of the French, German, and Italian languages. Her only faults originated in her misfortunes: and if she erred in flying from the arms of a profligate husband, to those of a heartless libertine, the sufferings which followed such a step, render condemnation superfluous.

As an actress, her career was brief and brilliant; her personation of Per-

dita was exquisitely touching; and had she remained on the stage, she would, probably, have stood alone in all characters where the soft, tender, and graceful, prevail over the impetuous, proud, and ambitious. Her poetry (which touches, in many parts, on her own misfortunes), is easy, natural, and tender; and in her novels, good-natured satire, with just views, and much knowledge of life, are combined.

MISS FARREN.

THIS elegant actress was born in the year 1759. Her father carried on the business of a surgeon and apothecary, at Cork; his habits we are told, were low and irregular, and "had it not been for the exertions of her mother, and the assistance occasionally received from her relations, the condition of the family must have been wretched in the extreme." The indigent circumstances of her parents probably led Miss Farren to think of the stage, upon which she made her first appearance at Liverpool, in the year 1773, as Rosetta, in *Love in a Village*. She was exceedingly well received, and became a favourite at Liverpool, as well as at Chester and other towns belonging to the circuit, where she subsequently performed. The manager, Mr. Younger, at once prophesied her future eminence, and by his attentions and instruction, did all in his power to further her professional advancement. He gave her an introduction to Colman, who immediately engaged her at the Haymarket Theatre, where she made her *début* on the 10th of June, 1777, as Miss Hardcastle, in *She Stoops to Conquer*, the same night on which Edwin and Henderson appeared. Her person is described at the time as thin, genteel, and above the middle stature; her countenance expressive and full of sensibility; her voice clear, but rather sharp and unvaried; her action not awkward, and her delivery emphatic and distinct. She was received with great applause, and gave satisfaction both to audience and critics, although the latter had, as usual, some faults to find. "When

Miss Farren," said one of them, "learns to tread the stage with more ease; to modulate and vary her voice; to correct, in spirit, and regulate her action; and to give a proper utterance to her feelings, by a suitable expression of voice and countenance, in our opinion she will be a most valuable acquisition to our London theatres."

In the ensuing season she appeared at Covent Garden, but gained little accession to her fame, being placed mostly in tragic characters, in which, although she performed them with judgment and taste, she was far from being great. At length, on her removal to Drury Lane, she was chosen to fill up the gap in comedy, occasioned by the engagement of Mrs. Abington at the other house. The latter had long been considered supreme in the fashionable heroines of the stage; and Miss Farren had, therefore, no ordinary disadvantages to contend with, as the successor of a most excellent actress and an established favourite. The first character which she attempted, of those hitherto considered Mrs. Abington's alone, was Lady Townley, and she went through it with a success beyond her most sanguine expectations. It was not long before she was noticed by some of the first circles in the fashionable world, and she continued to maintain her high rank on the stage, until her retirement from it, on the 7th of April, 1797.

In the following month she became the wife of the Earl of Derby, who had for some time been attached to her, but had been unable to offer her his hand during the existence of the Countess of Derby,

from whom he had long been separated. So well did she fill the station to which she was raised, that Queen Charlotte, "the most rigid discriminator of female worth," as Mr. Galt calls her, "treated her with special attention, and she was selected to make one in the procession at the marriage of the princess royal. She died universally esteemed and respected, on the 23rd of April, 1829.

Miss Farren possessed neither the physical nor mental requisites to be a Siddons, an O'Neill, or a Jordan; but in that style of acting, which, in every sense of the word is implied by the term, lady-like, no one came near her except Mrs. Abington; although that lady, upon the whole, was a superior performer. "In the style of her acting, as Lady Townley," says Mr. Galt, "I have been often assured, that she afforded a very fascinating representation of a thoughtless lady of quality, whose real virtues were disguised by follies, carelessly assumed. It was marked with even more delicacy than Mrs. Abington had been able to show in any of her performances, and in this

respect, finely presented a gentlewoman of the same nature, but, in the opinion of the public, more refined. Her talents were perhaps, however, less versatile; and after having seen her in all those different characters, in which she was deemed happiest, the conclusion was general, that although Lady Townley was not her most pleasing personation, it was the part in which her art and endowments were best shown. The public preferred her Lady Teazle; and it appears that it must have been distinguished by some superior charms; but I have been told by good judges, that it was, in several points, not so appropriate in manner as the performance of Mrs. Jordan. Those of that opinion, regarded it as too much of the fine lady, and defective in those little points and sparkles of rusticity, which are still, by the philosophical critics, supposed to mark the country education of the fascinating heroine. She was as the camellio of the conservatory—soft, beautiful, and delicate; and Mrs. Jordan as the rose of the garden, sprinkled with dew."

JOSEPH GEORGE HOLMAN.

JOSEPH GEORGE HOLMAN, the son of an officer in the army, and descended from the younger brother of Sir John Holman, Baronet, of Warkworth Castle, Oxfordshire, was born about the year 1760. His father dying two years after, he was placed under the care of his uncle, who sent him, first to the academy in Soho Square, and afterwards to Queen's College, Oxford, with a view of enabling him to take orders. The applause, however, which he had met with as a performer in the annual dramatic representations at the Soho Academy, had given him a predilection for the stage, which was too powerful to be overcome, and on the 26th of October, 1784, he made his *débüt* at Covent Garden, in the character of Romeo. His performance was somewhat too fiery, perhaps, but there was also a grace, genius, and sensibility about it, that surprised and delighted his audience, who bestowed on him

such flattering applause, that he was irrevocably confirmed an actor. At the close of the season, he returned to Oxford, in time to keep a term; his theatrical efforts not being considered, by those who then presided in the university, as any bar to whatever academical distinction he might be desirous of obtaining. On a second visit to the university, he was permitted to wear the gown of a civilian, although he had not kept the usual number of terms, on which occasion he displayed his gratitude and classical eloquence, in a Latin oration. After he had performed for three seasons at Covent Garden, a difference with the manager respecting an increase of salary, caused a separation, and Mr. Holman then went to Dublin and Edinburgh, where his reputation rose so high, that Mr. Harris was glad to re-engage him.

In the season of 1800, however, fresh differences arose, which led to Mr.

Holman's secession from the theatre, with eight other principal performers. These returned to Covent Garden, after a decision of the lord chamberlain, who had been appointed arbitrator, in favour of the manager, but the subject of our memoir was either not offered, or would not accept of, a re-engagement. After performing for a few nights at the Haymarket, he returned to Dublin, where he purchased a share of the theatre, but did not find the speculation answer his expectations.

The next important event in his theatrical life, was a trip to America, where he was received with the most flattering applause, and met with such success, that he was induced to take the theatre at Charlestown. Here, after having strengthened his company by recruits from London, he again resumed the duties of manager, but with no better success than before. In the midst of his difficulties, he was attacked, together with several of his performers, by the autumnal fever. It soon carried off his wife, to whom he

had been married only a short time, and he himself died two days afterwards, at a bathing place, called Rock-away, in Long Island, on the 24th of August, 1817. His first wife was a great grand-daughter of the Duke of Hamilton; she died ten years after her union with Mr. Holman, in 1810.

As an actor, Mr. Holman was, for a long time, the powerful rival of John Kemble, whom, in some characters, and in particular, that of Lord Townley, he was thought to have excelled. He is another instance of the success which natural abilities, combined with education, at once commands; he, as well as Barry and Smith, having established a theatrical reputation, on the very first night of his appearance. Mr. Holman was also a successful writer for the stage: his chief works are *Abroad and at Home*, a comic opera; *Red Cross Knights*, a play; *The Votary of Wealth*, a comedy; *What a Blunder!* a comic opera; *Love gives the Alarm*, a comedy; and *The Gazette Extraordinary*, a comedy.

JOHN BANNISTER.

JOHN BANNISTER is the son of Mr. Charles Bannister, celebrated on the stage as a singer, and was born about the year 1760. The night preceding his birth, his mother, it is said, had a dream, in which she beheld her infant son dancing a hornpipe on Garrick's head. Whether this had any influence on his destination, is not stated; but at the age of four, he was introduced to the public, upon the Ipswich stage, as the Duke of York, in *Richard III.*

In the meantime, his education was not neglected; and as he began to evince a talent for painting, his father was recommended to bring him up as an artist. A lady, to whom he was introduced by his grandmother, became his patroness, and called with him upon Garrick, for the purpose of taking his opinion as to the master under whom young Bannister should study. Garrick recommended Louthembourg; but was so pleased with the boy's repetition of some passages from Shakspeare, that he

wrote a part for him in his *Maid of the Oaks*, and requested him to play it. Bannister, however, preferred painting to acting, and declined the part. After he had been six months under De Louthembourg, his master required the premium of £200 to be paid down; but his father being unable to spare that sum, the former gave Bannister his dismissal, complaining to Garrick "that his pupil was more fit to imitate Nature on the boards than on canvass." The subject of our memoir, however, pursued his studies at the Royal Academy, nothing daunted by the observation of De Louthembourg. "His father, to encourage him," says one of his biographers, "always presented a shilling for every new piece he produced, which were mostly heads; and whenever Jack was in want of money, he retouched one of his old drawings, knowing that his father's discrimination was not the most acute. One evening, being in want of a small sum, he made

a few alterations in an old head, and carried it to the theatre, in hopes of the usual *douceur* from his father, who was in waiting to go on the stage;—he pointed out the various beauties, but without receiving the gratuity;—he repeated his observations, but still without effect, until he was obliged to come to the point by begging the loan of a shilling, and his father, somewhat warmly, replied, 'Why d—e! you are just like an ordinary; come when you will, it is a shilling a-head.'

At length his father's circumstances made it desirable that he should seek for earlier means of subsistence than those afforded him in the profession of an artist, and he accordingly applied to Garrick for an engagement. The manager instructed him in the part of Dick, in *The Apprentice*, in which Bannister made his *débüt*, in 1778. He met with a favourable reception, and performed so well that it was doubtful whether his serious or comic powers most prevailed. The principal characters which he next acted were Achmet, in *Barbarossa*, Hamlet, Romeo, &c., which he played to Miss Farren's Juliet, &c. Among those, who admired his tragedy, was Garrick, who used frequently to sit in the orchestra to watch his performance; and behaved with so much kindness off the stage to Bannister, that the latter felt a great shock at his death. When the elder Colman opened the Haymarket Theatre, Bannister made his *débüt* there as Gradus, in *Who's the Dupe?* and so delighted Parsons, by his acting, that he called him his son. The original part of Dabble, in *The Humourist*, added to his reputation; but it was not till after the demise of Edwin that he may be said to have become an established favourite, when he added to his other performances those of Lingo, Brisket, and Peeping Tom.

Bannister, at one time, gave imitations with great success, but thinking mimicry an unfair mode of exciting merriment, discontinued the exhibition. He gave also a sort of monopolylogue, entitled *Bannister's Budget*, at the Freemason's Tavern, and occasionally on his benefit nights.

In 1802, he became acting manager of Drury Lane, but resigned the office in 1804; in which year he nearly lost his left hand by the bursting of a gun,

while sporting. His re-appearance was hailed with enthusiastic applause, and in the course of the character he assumed, being asked if he would go on a sporting excursion, he amused the audience by replying, "Oh, no! the last time I went out a shooting I made a bad hand of it!" He continued to perform with undiminished applause until the 1st of June, 1815, on the evening of which day he took his farewell of the stage, after a successful career of thirty-seven years.

"We affirm," says a critic of 1826, "that the present stage has nothing like Bannister. He had the vivacity of Harley, without his tedious fidgetting and his empty volubility;—he had the manly roughness of Fawcett, without the hardness that attends that quality in the Covent Garden stage manager;—he had the deep feeling of Wallack, without so much parade of pantomime display;—he was not so good a mimic as Mathews, yet his Colonel Feignwell pleased us more than that performer's;—he was more like the colonel, if he was less like the steward, and he preserved through all his assumptions a face, an air, for the audience, in addition to the one he presented to his fellow-performers." In comparing Bannister's *Budget*, with Mathews's *At Home*, the same authority remarks:—"Bannister interposed touches of feeling and pathos, and aimed at the heart—Mathews only attacked the imagination. Bannister made you laugh less, but he satisfied you more. Mathews created more mirth, and surprised you infinitely more, though he actually pleased you less. Mathews gives every imitation as if he were embodying the being—Bannister, as if he were imitating it."

Bannister's best parts were Walter, Whimsiculo, Trudge, La Gloire, Leopold, Dick, Brass, &c., some of which are almost dead to the stage for the want of an efficient performer. Dowton and Fawcett excelled him in old men, but in such parts as Job Thornberry, Storm, in *Ella Rosenberg*, and in sailors, he was inimitable.

Mr. Bannister was, many years ago, united to Miss Harpur, who, if we are to credit one of his biographers, "changed him, by the most gentle and endearing methods, from a professed rake to a tender parent and fond husband."

DOROTHY JORDAN.

DOROTHY BLAND, the real name of this accomplished actress, that of Jordan being assumed, was born in Waterford, about the year 1762. Her father was the son of a Welsh clergyman; who, having married when a minor, instituted proceedings which invalidated his union with the mother of our actress. Mrs. Jordan made her theatrical *débüt* on the Dublin stage, in 1777, as Miss Francis, in the part of Phœbe, in *As You Like It*, and was received with a moderate share of applause; which also attended her representation of Lopez, in *The Duenna*, the Romp, in the farce of that name, and Adelaide, in *The Count of Narbonne*. In the following season, she appeared at Cork, where she was much admired for her archness of manner, and delightful and sportive simplicity; and had a free benefit procured for her by the "young bucks," by which she cleared £40. At Dublin, she is said to have been exposed to the persecution of Daly, the manager; who, after having lent her a sum of money, threatened to arrest her, if she would not consent to become his mistress. However this may be, after her return from Cork to Dublin, when her salary was raised to three guineas a-week, she had an offer of marriage from Lieutenant Doyme, but declined it, by the advice of her friends.

In 1782, she came to England, and was engaged by Tate Wilkinson, to appear at the Leeds Theatre; where she made her *débüt* as Calista, in *The Fair Penitent*. Tate Wilkinson had, on her first introduction to him, asked her whether her line was tragedy, comedy, or opera; to which she replied, 'all'; and, to give him a specimen of her comic powers, she undertook, when the tragedy was ended, to sing *The Greenwood Laddie*. "She was heard," says Boaden, "through the play, with the greatest attention and sympathy; and the manager began to tremble at the absurdity, as he reasonably thought it, of Calista arising from the dead, and rushing before an audience in their

tears, to sing a ballad in the pastoral style, which nobody called for or cared about.—But on she jumped, with her elastic spring, and a smile that Nature's own cunning hand had moulded, in a frock and a little mob-cap, and her curls as she wore them all her life; and she sang her ballad so enchantingly, as to fascinate her hearers, and convince the manager that every charm had not been exhausted by past times, nor all of them numbered; for the volunteer, unaccompanied ballad of Mrs. Jordan was peculiar to her, and charmed only by her voice and manner."

From Leeds, she proceeded, with Wilkinson, to York, and other provincial towns, performing male, as well as female, characters; but, though generally received with applause, acquiring no very great reputation. It was at York that she first played under the name of Jordan; but whether in consequence of her connexion with a gentleman of that name, or merely for the purpose of creating a supposition that she was married, is uncertain. It was visible that she was pregnant; and one of her biographers hints, that Daly was the father of the expected child; whilst Mr. Boaden thinks that, even then, she was under the protection of Mr. Ford.

In 1785, she was engaged to appear at Drury Lane; where she made her curtsy to the audience in the part of Peggy, in *The Country Girl*, on the 18th of October. "She came to town," says Mrs. Inchbald, "with no report in her favour to elevate her above a very moderate salary, or to attract more than a very moderate house when she appeared. But here moderation stopped. She at once displayed such consummate art, with such bewitching nature, such excellent sense, and such innocent simplicity, that her auditors were boundless in their plaudits, and so warm in their praises, when they left the theatre, that their friends at home would not give credit to the extent of their eulogiums." Mrs. Jordan's next part

was that of Viola, in *Twelfth Night*, and her third, Imogen, in *Cymbeline*; but though she succeeded in both, she was not so much applauded as in her first character. She, consequently, played comic parts chiefly, during the remainder of the season; and drew such full houses, that her salary was doubled, and she was allowed two benefits.

A short time after she had been in London, she became the mistress of a Mr. Ford, by whom she had two or three children; one of whom was Mrs. Alsop, the actress. At the close of the Drury Lane season, Mrs. Jordan returned to Leeds; where the reception she met with fully compensated for the former coldness of her audience in that town. She then visited York, Edinburgh, and Glasgow; and, at the latter place, made such an impression on the theatrical portion of the public, that they presented her with a gold medal. She continued to act at the principal metropolitan and provincial theatres with her usual popularity, until the year 1790; when her connexion with the Duke of Clarence subjected her to some newspaper strictures, charging her with a less careful attention to her professional duties. On her appearance in the December of that year, some marks of displeasure were, in consequence, manifested, upon which she walked to the front of the stage, and thus addressed the audience:—"Ladies and Gentlemen, I should conceive myself utterly unworthy of your favour, if the slightest mark of public disapprobation did not affect me very sensibly. Since I have had the honour and the happiness to strive here to please you, it has been my constant endeavour, by unremitting assiduity, to merit your approbation. I beg to assure you, upon my honour, that I have never absented myself one minute from the duties of my profession, but from real indisposition; thus having invariably acted, I do consider myself under the public protection." This address had the desired effect; and her domestic circumstances were no more made the subject of complaint against her in her professional career.

At the time of her connexion with the Duke of Clarence, her salary, at Covent Garden, was £30 per week;

and want, therefore, could not have induced her to become his mistress. She submitted to his proposals on condition of receiving £1,000 per annum; which was paid her regularly until, as it is said, at the suggestion of the king, the duke proposed £500, as a sufficient sum. Mrs. Jordan's only answer to the proposition was, a blank cover, directed to the duke, inclosing that part of the play-bill on which was printed, "No money returned after the rising of the curtain."

Such is the statement of one of her biographers; but from more authentic accounts, we learn the following particulars. At the time when the Duke of Clarence first made overtures to her, she was the mistress of Mr. Ford; who had, it seems, only hesitated to make her his wife, through fear of offending his father. It was now necessary for him to declare his intentions explicitly, as Mrs. Jordan informed him that she should certainly prefer the protection of the Duke of Clarence to his (Mr. Ford's); but that the duke should not be listened to for a moment, if the father of her present children would consent to become her husband. Mr. Ford refused; and Mrs. Jordan entered into that connexion with the Duke of Clarence, which brought her ten children; and lasted in an almost uninterrupted state of domestic harmony, until its sudden dissolution, in 1811. She was acting at Cheltenham at the time when the letter, communicating the duke's intention of separating from her, and desiring her to meet him at Maidenhead, was received. "She arrived at the theatre," says Mr. Boaden, "dreadfully weakened by a succession of fainting fits. She, however, struggled on with Nell, until Jobson arrived at the passage where he has to accuse the conjuror of making her laughing drunk. When the actress here attempted to laugh, the afflicted woman burst into tears. Her Jobson, with great presence of mind, altered the text, and exclaimed to her—"Why, Nell, the conjuror has not only made thee drunk—he has made thee crying drunk,"—thus covering her personal distress, and carrying her through the scene in character. After the performance, she was put into a travelling chariot in her stage dress, to keep her appointment

with the royal duke, in a state of anguish easily to be conceived. What passed at the meeting I would not wish to detail. After allowing her due time to recover her spirits, and endeavour to do herself justice, by making her statement to the Regent—submitting herself entirely to his judgment, and, finally, to the generous nature of the duke himself, she thus writes upon the subject of the separation to her confidential friend:—

“ My dear Sir,—I received yours, and its enclosure, safe this morning. My mind is beginning to feel somewhat reconciled to the shock and surprise it has lately received; for could you or the world believe that we never had, for twenty years, the semblance of a quarrel. But this is so well known in our domestic circle, that the astonishment is the greater! Money, money, my good friend, or the want of it, has, I am convinced, made him, at this moment, the most wretched of men; but having done wrong, he does not like to retract. But with all his excellent qualities, his domestic virtues, and his love for his lovely children, what must he not at this moment suffer! His distresses should have been relieved before; but this is *entre nous*.

“ All his letters are full of the most unqualified praise of my conduct; and it is the most heartfelt blessing to know that, to the best of my power, I have endeavoured to deserve it. I have received the greatest kindness and attention from the R——t, and every branch of the royal family; who, in the most unreserved terms, deplore this melancholy business. The whole correspondence is before the R——t; and, I am proud to add, that my past and present conduct has secured me a friend, who declares he never will forsake me. ‘ My forbearance,’ he says, ‘ is beyond what he could have imagined!’ But what will not a woman do, who is firmly and sincerely attached? Had he left me to starve, I never would have uttered a word to his disadvantage. I enclose you two other letters; and in a day or two you shall see more, the rest being in the hands of the R——t. And now, my dear friend, do not hear the D. of C. unfairly abused. He has done wrong, and he is suffering for it. But as far as he has left it in his own power,

he is doing everything kind and noble, even to the distressing himself. I thank you sincerely for the friendly caution at the end of your letter, though I trust there will be no occasion for it; but it was kind and friendly, and as such I shall ever esteem it. I remain, dear sir, yours sincerely, DORA JORDAN.”

What was the true cause of this separation is as much a mystery as ever; indeed, from the expression in the above letter, it would seem that Mrs. Jordan was a stranger to it herself. Mr. Galt thinks that state reasons may have led to it; there being a probability of failure of male heirs to the crown. But this appears to us a most improbable, not to say absurd, hypothesis; the Salic law does not obtain in this country; and if it did, there was the Duke of Kent to appropriate for state purposes, without making a victim of one already bound by ties next to sacred; and whose disunion from them was, to use the words of Mrs. Jordan, “ deplored by every branch of the royal family, in the most unreserved terms.”

The particulars of the allowance made to Mrs. Jordan, and upon what conditions, after her separation from the duke, were publicly stated in a letter, from Mr. Barton, of the Mint, dated in January, 1824. She was to receive, for the maintenance of the duke’s four daughters, and a house and carriage for their use, £2,100; for her own use, £1,500 per annum; and, to enable her to make a provision for her married daughters, children of a former connexion, £800 per annum; making, altogether, £4,400. This settlement was carried into effect, a trustee was appointed, and the monies, under such trust were paid, quarterly, to the respective accounts, at the banking-house of Messrs. Coutts and Co. The settlement was subject to a stipulation, that, in the event of Mrs. Jordan resuming her profession, the care of the duke’s four daughters, together with the £1,500 per annum for their maintenance, should revert to his royal highness. In a few months afterwards, Mrs. Jordan expressed a wish to return to the stage; and the care of her four children by the duke, together with the allowance for their maintenance, was, in consequence, surrendered to their royal father. Her avowed motive for re-

suming her professional labours, was to make that provision for herself, and her other children, which the duke's death might suddenly deprive her of. This was the commencement of her subsequent difficulties and miseries; which we cannot but think she, in some measure, entailed upon herself, by taking a step which appears to us to have been, just then, neither necessary nor expedient; and by her subsequent imprudences. The same considerations that induced her to a renunciation of four unmarried children, for the provision of three married ones (towards whose maintenance she was allowed £800 per annum), should have prevented her from entering into those engagements which drove her from the stage altogether; and thus deprived her of the society of both sets of children, without enabling her to provide for the maintenance of one.

The imprudences, to which we have alluded, arose certainly from too generous a motive, on the part of Mrs. Jordan, to be used in any other way against her, than as a vindication of the Duke of Clarence from the charge of compelling her to quit England, for the want of a sufficient allowance to remain in it. After having stated the return of Mrs. Jordan to the stage, Mr. Barton continues: "A cessation of correspondence between Mrs. Jordan and myself ensued, until September, 1815; when I, most unexpectedly, received a note from her, requesting to see me immediately. I found her in tears, and under much embarrassment, from a circumstance that had burst upon her, as she said, 'like a thunder-storm.' She found herself involved, to a considerable amount, by securities, which, all at once, appeared against her, in the form of bonds and promissory notes, given, incautiously, by herself, to relieve, as she thought, from trifling difficulties, a near relation, in whom she had placed the greatest confidence." Acceptances had been given by her, in blank, upon stamped paper, which she supposed were for small amounts, but which afterwards appear to have been laid before her, capable of carrying larger sums. "She was fearful of immediate arrest. She wished to treat all her claimants most fairly and honourably; and to save, if possible, the

wife and children of the person who had so deceived her, from utter ruin. She could not enter into negotiations with her creditors unless at large; and, apprehending that, if she remained in England, that would not long be the case, she instantly adopted the resolution before-mentioned, of going to France." A list of creditors was made out, and an arrangement was in progress, to enable her to return to this country. All she required, in order to set her mind at ease on the extent of the demands that might be out against her was, that the person who had plunged her into all these difficulties should declare, upon oath, that the list he had given to her included the whole. This, the party, from time to time, refused to do; and disappointed thus in the hope she had so fondly cherished, of again returning to this country, and seeing those children for whom she had the most tender affection, she sunk under the weight of her afflictions; and, in the month of June, 1816, died at St. Cloud."

The above statement is confirmed by a letter, which Mr. Barton quotes from Mrs. Jordan herself, in which she very forcibly depicts the agony of her feelings; but in no part of it hints that she is in want of money for present subsistence. It seems, however, from Sir Jonah Barrington's account, that she was living in very gloomy and miserable apartments, at St. Cloud; not, as has been stated, without a single friend, but with only the female companion who had accompanied her from England, and who had formerly been governess to her children, at Bushy. However this may be, she died at St. Cloud, in a state, if not of pecuniary want, of extreme mental misery, after having resided there for some months under the feigned name of Johnson. Even her death, however, was a matter of mystery; for she was declared to be alive after the first report of it, and, in fact, she died on the 3rd of July, 1816; and not in June, as stated in Mr. Barton's letter, and at first generally credited. Indeed, Mr. Boaden tells us, that there was a notion, that so far from her being dead, Mrs. Jordan had been met by various persons in London, and he himself was strongly impressed with a notion that he had seen

her. "I was taking," he says, "a very usual walk before dinner, and I stopped at a bookseller's window on the left side of Piccadilly, to look at an embellishment to some new publication that struck my eye. On a sudden a lady stood by my side, who had stopped with a similar impulse: to my conviction it was Mrs. Jordan. As she did not speak, but dropped a long white veil immediately over her face, I concluded that she did not wish to be recognised, and therefore, however I should have wished an explanation of what so surprised me, I yielded to her pleasure upon the occasion, grounded, I had no doubt, upon sufficient reason. "When I returned to my own house, at dinner time, I mentioned the circumstance at table, and the way in which it struck me is still remembered in the family. I used, on the occasion, the strong language of Macbeth, 'If I stand here, I saw her.' It was but very recently I heard, for the first time, that one of her daughters, Mrs. Alsop, had, to her entire conviction, met her mother in the Strand, after the report of her death; that the reality, or the fancy, threw her into fits at the time; and that to her own death, she believed that she had not been deceived. With her, indeed, it was deemed a vision, a spectral appearance at noon-day, which, I need not say, was not my impression in the rencontre with myself."

We have only one observation to make on the facts stated in Mr. Barton's letter, relative to the last moments of Mrs. Jordan:—If the Duke of Clarence knew the cause and extent of her distresses, and had the power to relieve them, the imputation of neglecting, in her last moments, the object of a long and next to conjugal attachment, is not wholly undeserved. Of the amiable and generous disposition of Mrs. Jordan, as a woman, and of her abilities, as an actress, there can be but one opinion. Speaking of her in the latter character, Hazlitt says: "Mrs. Jordan's excellences were all natural to her. It was not as an actress, but as herself, that she charmed every one. Nature had formed her in her most prodigal humour; and when Nature is in the humour to make a woman all that is delightful, she does it most effectually. Her face, her tones, her manner, were

irresistible. Her smile had the effect of sunshine, and her laugh did one good to hear it. Her voice was eloquence itself; it seemed as if her heart was always at her mouth. She was all gaiety, openness, and good-nature. She rioted in her fine animal spirits, and gave more pleasure than any other actress, because she had the greatest spirit of enjoyment in herself."

We shall conclude our memoir of this ill-fated woman, with the following anecdotes, related by Mr. Boaden. "When at Chester, Mrs. Jordan hearing that a widow, with three young children, was imprisoned for a small debt, with expenses, amounting to £8, paid the amount, and procured the debtor's release. The same evening, whilst taking shelter from the rain, under a porch in the street, she was surprised by the appearance of the woman with her children, kneeling before her, to thank her for her kindness. The scene strongly affected her, and not less a stranger, who had taken shelter under the same porch, who extended his hand to Mrs. Jordan, saying, 'Would to the Lord the world were all like thee!' Seeing that he was a Methodist parson, she retreated a little, saying, playfully, 'No, I won't shake hands with you.' 'Why?' 'Because you are a Methodist preacher; and when you know who I am, you'll send me to the devil.' 'The Lord forbid!' he replied; 'I am, as you say, a preacher of the Gospel of Jesus Christ, who tells us to clothe the naked, feed the hungry and relieve the distressed; and do you think I can behold a sister fulfil the commands of my great Master, without feeling that spiritual attachment, which leads me to break through wordly customs, and offer you the hand of friendship and brotherly love?' 'Well, you are a good old soul, I dare say, but I don't like fanatics, and you'll not like me, when I tell you who I am.' 'I hope I shall.' 'Well, then, I am a player.' The preacher sighed. 'Yes, I am a player, and you must have heard of me,—Mrs. Jordan is my name.' After a short pause, the preacher extended his hand, and replied, 'The Lord bless thee, whoever thou art! His goodness is unlimited. He has bestowed on thee a large portion of his spirit; and, as to thy calling, if thy soul

upbraid thee not, the Lord forbid that I should." Mrs. Jordan accepted his hand, and walked with him a short distance, when he parted from her, saying, 'Fare thee well, sister! I know not what the principles of people of thy calling

may be; thou art the first I ever conversed with; but, if their benevolent practices equal thine, I hope and trust, at the great day, the Almighty will say to each, 'Thy sins are forgiven thee.'"

MARY-ANN DAVENPORT.

THIS lady is the daughter of a Mr. Harvey, and was born at Launceston, in Cornwall, in the year 1765. She received a good education at Bath, and becoming acquainted with the manager of the theatre in that city, made her *début* on the stage, when about twenty years of age, as Lappet, in *The Miser*. She remained at Bath for the next two years; and during her residence there, is thus described by an eye-witness of her performances:—"Miss Harvey, about the years 1785 and 1786, was a lively, animated, bustling actress; arch, and of exuberant spirits; her style was pointed and energetic; perhaps, indeed, she had less ease than was altogether the thing; but when she had to speak satirically or in irony,—when, in fact, she had to convey one idea to the person on the stage with her, and another to her audience, she was alone and inimitable; she did not carry you away with her so much as many young actresses that I have seen, but she always satisfied you more amply. Then her voice—what a voice was hers! nay, what a voice has she still, though it has had pretty fair exercise for the last half century and upwards. Then it had all the clearness for which it is even now distinguishable; and it had, besides, a witching softness of tone, that knew no equal then, and that I have never heard exceeded since."

After leaving Bath, our actress joined the Exeter company, and then married Mr. Davenport, an actor of ordinary talent in low comedy. After she had

been married a short time, Mrs. Davenport went to Birmingham, and from thence to London, where she remained a considerable time in hopes of obtaining an engagement. Being disappointed in this, she accepted an offer from Dublin, where she made her *début* as Rosalind, and first commenced that line of characters, in which she afterwards became so famous. On the death of Mrs. Webb, she was engaged to supply her place at Covent Garden, and, at the same time, received a very lucrative offer from America. She preferred the former, and accordingly made her first appearance on the London boards, in 1794, as Mrs. Hardcastle, in *She Stoops to Conquer*. She was received with enthusiastic applause, and at the close of the season, was engaged by Colman, for six years, at the Haymarket.

Mrs. Davenport's most celebrated personations are, her Nurse, in *Romeo and Juliet*, Mrs. Heidelberg, Mrs. Bundle, Aladdin's Mother, Alice, in *The Castle Spectre*, Lucretia Mac Tab, and a variety of other characters. It has not been inaptly said of her, that in the vulgar loquacity of the would-be youthful Mrs. Hardcastle—the oglings of the antiquated virgin, Miss Durable—the imbecility of fourscore in Mrs. Nicely—the sturdy brutality of Mrs. Brulgruddery—the warm-hearted cottager in *Lover's Vows*,—the attempted elegances of Mrs. Dowlas,—the fiery-humoured dame Quickly, and the obtuse intellect of Deborah, she overcame all rivalry.

WILLIAM DOWTON.

WILLIAM DOWTON is a native of Exeter, where his father carried on the business of a grocer. He was born in 1766, and, at the age of sixteen, was apprenticed to an architect; but having played Carlos, in *The Revenge*, with great applause, at a private performance, he imbibed such a predilection for the stage, that he relinquished his professional studies and joined a strolling company at Ashburton. The many hardships which he suffered at the commencement of his career did not check his theatrical ambition; and it is said that, when nearly in a state of starvation, he gave away a new coat for the part of Beaufort, in *The Citizen*. From Ashburton he proceeded to Weymouth, whence he returned to his native town, and performed there in tragedy with moderate success. He afterwards joined Mrs. Baker's company in Kent, of which he was the principal comedian, and being assigned the line of characters best suited to his talents, soon acquired a provincial reputation. A Canterbury critic thus notices his performances in that city:—"Mr. Dowton, who made his first appearance here in the last race week, we will venture to pronounce a young man of superior abilities, who, with attention, will soon become one of our London first-rate comic geniuses. His *La Gloire*, *Jemmy Jumps*, *Billy Bristle*, *Sir David Dunder*, *Peeping Tom*, &c., would be highly relished by a town audience." Not long after, he was engaged to appear at Drury Lane, when he chose for his *débüt* the part of Sheva, in rivalry of Elliston, to which he was encouraged by the approbation of Mr. Cumberland, who had previously seen him personate the character. He made his first appearance at Drury Lane, on the 10th of October, 1795, and in a very short time established his reputation as a first-rate comedian, though comparatively failing in the part of Sheva. As Shylock, however, which he performed in 1816, he was eminently successful; and he produced a great sensation by immediately fainting, when

he is told that he must presently turn Christian. Mr. Dowton was, for some time, manager of the Maidstone and other theatres in Kent; he has, continued a favourite with the public, and, in many of his personations, is an unrivalled actor. His best characters are the three opposite ones of Sir Anthony Absolute, Dr. Cantwell, and Sir Oliver Surface; of his respective merits in which, an able critic of the day gives the following just estimate:—

"The greatest living comedian out of the direct pale of gentility, though we by no means insinuate that he is vulgar, appears to us to be Dowton. His genius lies in the expression of strong feeling, open or subdued, at the middle period of life. He can smooth over an habitual vehemence, indulge himself in the most delightful cordiality, and be carried away into the uttermost transport of rage, with equal felicity. Of this, his three several parts of the Hypocrite, of Sir Oliver, in *The School for Scandal*, and of Sir Anthony Absolute, may be considered as finished specimens. The Hypocrite, indeed, is one of the few perfect pieces of acting on the stage; and, after that long exhibition of smoothness and affected humility, of which every body has spoken in praise, nothing can show the greatness of this actor more than his foregoing the temptation to rant in the concluding scene, and braving the scorn of those who have detected him, not with the ordinary outcry of stage desperation, but with a rage too deep for violence, and a black, inward-breathing, quivering malignity. It amounts to the awful. On the other hand, Sir Anthony Absolute, a mere self-witted old gentleman, is indulged in the usual comic transports; and the actor's art is shown almost as much in these by carrying them to their full extent, even to a hoarse voice and an indication of absolute kicking, without giving us an idea of their being caricatured. Between these two, and with all the strength but none of the unamiableness of their feelings, is his Sir Oliver;

and in this, though altogether quiet, he is just as true to the life, with his cordial and unaffected benevolence. With powers of this kind, it will be easily seen that Mr. Dowton must be alive to all the other impressions of his nature; and so he is; though there is a barrier of mind and manners drawn between tragedy and comedy, in general, which the finest susceptibility, without other requisites, will not enable an actor to get over. He can reach all the pathetic feelings which are out of the range of tragedy;

and we need not inform our readers that a great comedian of this kind is infinitely superior to the common run of serious actors, and only yields to the very first of tragedians."

It must be confessed, however, that Mr. Dowton has, occasionally, condescended to something less tolerable than vulgarity. We have seen his mental exuberance more than once degenerate into physical indecency. He was married, early in life, to Miss Baker, the daughter of the lady above-mentioned.

JOHN FAWCETT.

JOHN FAWCETT was born in London, in the year 1769, and apprenticed at the age of fifteen, to a respectable tradesman, after having received a good education. His father had been an actor; but a considerable legacy, which was left him some time before his death, enabled him to retire from the stage, to which he had no wish to bring up his son. Young Fawcett, however, having contracted a fondness for theatricals, by his constant attendance at a spouting club, left his home secretly, and joined a company in the isle of Thanet, under the name of Foote. He made his *débüt* at Margate, as Courtall, in *The Belle's Stratagem*, and after performing various other characters, joined the Rochester and Tunbridge company. At the latter place, he obtained the notice and patronage of Mr. Cumberland, the author, who gave him some judicious hints for improving his acting. At this time his chief characters were, Othello, Shylock, Oronooko, Romeo, Jaffier, &c.; but he also played genteel comedy respectably, and sang, both on and off the stage, with applause. He was next engaged for the York circuit by Tate Wilkinson, but the manager soon discovered that tragedy was not his *forte*, though he opened in a first-rate tragic character. A low comedy part was then assigned him by Wilkinson, in which he so successfully acquitted himself, that he at once fixed his reputation in that line, and continued for some years the comic hero of the York circuit. On the death

of Edwin, he was engaged at Covent Garden, and made his *débüt* there, on the 21st of September, 1791, as Caleb, in *He Would be a Soldier*, and Simpkin, in *The Deserter*. He was received with great applause by the audience, though the critics of the day decried his acting as being an imitation of Edwin, and it was not until he appeared in the parts of Pangloss, Ollapod, and Caleb Quotem, that his dramatic talents were properly appreciated. In 1798, he supplied the place of Bannister at the Haymarket, where he had a greater range of characters allowed him than at Covent Garden, and added to his reputation by his performance of Trudge, Gregory Gubbins (in which his song of *Oh! what a valiant Hero!* excited peculiar applause), Scout, and other parts of considerable importance.

In 1808, he became acting manager at the Haymarket, and produced, in that capacity, the serious pantomime of *Obi*, in which Charles Kemble played the hero. Mr. Fawcett's later services have been confined to Covent Garden, where he has been stage-manager for many years. He has been twice married, and has several children by his second wife, who was a widow, of the name of Mills.

As a performer, Mr. Fawcett stands alone in many of his personations; among them are his Rivers, Job Thornberry, Sir Harry Sycamore, Justice Woodcock, Sir John Contrast, and Captain Copp, in *Charles the Second*. He is serious, without being pompous, and

his comic touches go sometimes more to the heart, than the most studied efforts of the tragic delineator. "His old men," says a critic, "are the second now on the stage. Less humorous than Downton, he is more so than Terry; nor is he so hard as the iron Mr. Farren: he wants, perhaps, the oily humour, the warmth of colouring, that

Munden could, and Downton can, throw into his performances: but he has humour more exclusively his own than either of these gentlemen." As a singing old man he is superior to both; his voice is a counter-tenor, and when in its full power, justly entitled him to be called the best buffo-singer of the English stage.

RICHARD JONES.

RICHARD JONES was born about the year 1770, at Birmingham, where his father was a builder and surveyor of some eminence. He was educated for the profession of an architect, but the applause with which he met in the delivery of his school recitations, excited in him a fondness for the stage; and after he had distinguished himself by his performances at a private theatre, he renounced Palladio, and enrolled himself among the votaries of Thespis.

He commenced his career with *Romeo, Douglas, Hamlet, &c.*, which he performed at Litchfield, Newcastle, Birmingham, and Manchester, where, he says in his autobiography, "a circumstance occurred which laid the foundation of my theatrical prosperity. Mr. Reynolds's comedy of *Laugh when you Can*, was announced for the first time; Mr. Ward, who was to have personated the part of Gossamer, being taken ill the night preceding the representation, sooner than disappoint the town, as a *dernier resort*, I was entreated to study the part. Although certainly an arduous undertaking, I complied; and, after having performed *Laertes* to Mr. Young's *Hamlet*, I sat up the remainder of the night, and perfected myself in *Gossamer*; in which character, the following night, the audience were pleased to honour me with the most flattering marks of approbation. This proved a fortunate event. The fame of my success occasioned Mr. Jones, the proprietor of the Dublin Theatre, to offer me a lucrative engagement; and I made my *début* in Dublin, on the 20th of November, 1799. The encouragement I met with on my first appearance, was repeated on every succeeding one; and,

for nearly eight years, I had the happiness of enjoying both the public and private favour of the inhabitants of Dublin, Cork, and Limerick, and most of the principal towns in Ireland."

Mr. Jones had received various overtures from the London managers, which his popularity in Ireland occasioned him to decline; but considering, as he himself expresses it, that the London stamp was necessary to rank him at the top of his profession, he accepted an engagement at Covent Garden Theatre, where he made his *début* as *Goldfinch*, on the 9th of October, 1807, but his performance, as compared both with his previous and subsequent efforts, was a decided failure. Whether from timidity or depression of spirits, he seemed quite out of his element; nor was he more successful in the next character which he played, *Frederick*, in *Of Age To-Morrow*. The press, one and all, denounced him as a presumptuous imitator of *Lewis*; and when he appeared in the *Copper Captain*, no remarks more favourable than the following were elicited by his performance. "Mr. Lewis," said one of the critics, "has left no one so capable of following him, at any decent distance, as this gentleman; but it was injudicious in him, to endeavour to shine in this particular character, while our eyes are still blinded by the meteor that has just passed away. Mr. Jones understands his business and is very attentive to it; his light and well shaped figure is a perpetual recommendation; and his judgment teaches him when to laugh, and when to be gay and spirited; but his face does not always countenance his mirth; his mouth

laughs, but his eyes do not; and, when we laugh with him, it is more frequently a tribute to his good intention, than through the force of inspiration, or the kindling of good humour, at an irresistible flame."

In spite of criticism, however, Mr. Jones gradually rose in public estimation, and has long stood alone in his peculiar line of acting. He is not perhaps, the best delineator of a fine gentleman, in the most dignified meaning of the word; but in a gentlemanly fop, he is inimitable, and he is, under any circumstances, well bred. Sentiment is quite out of his line; it is in the drinking, heartless, but good natured libertine, on excellent terms with himself and every one else; that he is pre-eminent. He is sometimes too mercurial for a polished beau, or a systematic seducer; indeed, he never seems quite at ease except when in motion. When he comes on the stage you expect he has not a moment to stay; he is all bustle, haste, impatience, and animation. Animation, perhaps, is not the word we should use, for his

spirits are said to be forced on the stage, which may account for his over-excitement.

His Irishmen are in general good: he hits off the brogue and manner with all the genuineness of a native; but his long residence at Dublin renders this fact not very extraordinary. Upon the whole, as the hero of a farce, whether as the well-dressed dandy, the spruce footman, or the fashionable spendthrift, Mr. Jones is unrivalled. His Jeremy Diddler, in *Raising the Wind*, is a specimen of the most *naïve* and amusing piece of swindling we ever witnessed.

In private life, few persons are more esteemed than Mr. Jones. He is said to be the victim of hypochondriacism to a painful extent, and to live in comparative seclusion. His figure is excellent, and he is allowed to be the best dressed actor on the stage. A piece called *Too Late for Dinner*, and *The Green Man*, have been ascribed to the pen of Mr. Jones. He is a very able teacher of elocution, and has prepared for the stage several of our rising actors and actresses.

ROBERT WILLIAM ELLISTON.

THIS celebrated actor, the nephew of the Rev. Dr. Elliston, formerly master of Sidney Sussex College, Cambridge, and the son of a watchmaker in London, was born in Orange Street, Red Lion Square, on the 7th of April, 1774. At the age of nine, he was placed at St. Paul's School, where he imbibed a fondness for declamation, by speaking the school speeches; and afterwards, making a trial of the stage at a private theatre, his predilection for the profession of an actor became confirmed. He quitted school clandestinely, and going to Bath, procured an engagement as clerk in a lottery office; but after having appeared as Tressel, in *Richard the Third*, proceeded to York, where he was, for some time, a member of Tate Wilkinson's company.

He shortly after returned to his family, but still determining to pursue his theatrical career, re-appeared at Bath, in 1793, in the character of Romeo. He

remained in this city till 1796, when he left it in company with a Miss Rendell, a teacher of dancing, whom he soon after married in London; and on the 24th of June, of the same year, he made his bow to a London audience, at the Haymarket Theatre, in the very opposite characters of Octavian, in *The Mountaineers*, and Vapour, in *My Grandmother*. After performing a few nights, however, he returned to Bath, whence he again came to London, and in consequence of a disagreement with Mr. Harris, of Covent Garden, where he had been engaged for a limited number of nights, resumed his connexion with the Haymarket company; and under Mr. Colman's new arrangements, in 1803, became both acting-manager and principal performer. In 1804, he was chosen to succeed Kemble, at Drury Lane; but after that theatre was burnt, and the company opened at the Lyceum, he left in consequence of a quar-

rel with the late Thomas Sheridan. He then took the Circus, where, under the present name of the Surrey Theatre, he exhibited burlettas, founded on some of Shakspeare's plays, and various operas, performing all the principal parts himself, and shewing the versatility of his powers, by obtaining equal applause in *Macbeth* and *Macheath*.

On the opening of the new Drury Lane Theatre, in 1812, he again joined that company, and, on the first night, had the honour of delivering Lord Byron's celebrated address. In 1819, he became the lessee of the theatre, at a rent of £10,200, and continued to conduct it with great spirit, till 1826, when he was declared a bankrupt, in spite of his great pecuniary sacrifices, and the additional attraction of his own unrivalled acting. He next took, successively, the Olympic, and the Surrey.

As an actor, Mr. Elliston has stood unrivalled in the gentleman-comedian line of acting. Whether as the lover, the fop, the rake, or the libertine, he was always the outward gentleman; and, indeed, with the exception of Lewis, no actor can be compared to him in the above characters. It has been well observed, by an anonymous writer, that he understood all the little pretended or avowed arts of a gentleman, when he was courting, or complimenting, or making love; every thing which implied the necessity of attention to the other person, and a just, and, as it were, a mutual consciousness of the graces of life or his own." He has not, perhaps (or in reference to his age we should say, had not), the airiness of Lewis, but he excelled him in those parts, where mirth gradually gives place to seriousness. For this reason, though not more than a respectable actor in tragedy, he was the best tragic actor in comedy, and in such parts as *Mercutio* he evidenced the converse of this. In what, however, may be called homely tragedy, he was decidedly successful; and his performance of *Job Thornberry*, in *John Bull*, was not inferior to that of *Bannister*. His voice and person were admirably suited to assist the representation of the characters he performed: the former was at once melodious and manly; and the latter, until of late years, slight, easy, and graceful.

One great defect in his acting, was a

habit of what we may call *aw-ing* between his words, which he used to mistake for nature. "He said once, at the table of a friend of ours," says the writer before quoted, "clapping himself on the knee, and breathing with his usual fervour, 'Nature—aw,—sir, is everything—aw: I—am—aw,—always—aw—natural—aw.'"—The same party making some observations respecting the quantity of business he had to get through, he replied, "that he had formed himself on the model of the grand pensionary, *De Witt*;" and pointing to the portico in *Brydges Street*, which had just been added to the front, "Yes, sir," said he, "energy is the thing; I no sooner said it, than it was done; it was a *Buonaparte* blow."

In the spirit of identifying himself with greatness, he was, both on and off the stage, singularly amusing. Whilst performing *George the Fourth*, in the piece of the Coronation, he cried out to the audience, whilst applauding him, "Bless you, bless you, my people!" and it is quite certain, if he did not consider himself actually the British monarch, he conceived himself to possess little less power, as manager of *Drury Lane Theatre*.

Of his pompous manner, *Charles Lamb*, better known as *Elia*, has given some ludicrous instances. Meeting him, one morning, and grasping his hand with a look of significance, Elliston exclaimed, "Have you heard the news? I am the future manager of *Drury Lane Theatre*!" "Breathless, as he saw me," says Mr. Lamb, "he stayed not for congratulation or reply, but mutely stalked away, leaving me to chew upon his new-blown dignities at leisure." The same authority thus describes a subsequent interview: "'Have you heard?'—(his customary exordium) 'have you heard,' said he, 'how they treat me? They put me in comedy!' Thought I—but his finger on his lips forbade any verbal interruption—'Where could they put you better?' Then, after a pause, 'Where I formerly played *Romeo*, I now play *Mercutio*;' and so again he stalked away, neither staying, nor caring for, responses." The fact is, that Elliston was well known to his friends to be an actor off the stage, as well as on, and even the dismissal of the most superfluous supernumerary was the

occasion of a scene worthy the boards of his theatre. Whilst he was manager of the Olympic, an inferior singer appeared before him, who had resigned her situation in disgust at the ill reception she had met with. "How dare you, madam, withdraw yourself without a notice, from your theatrical duties?" "I was hissed, sir." "And you have the presumption to decide upon the taste of the town?" "I don't know that, sir; but I will never stand to be hissed," was her subjoinder; when Elliston, gathering up his features into one concentration of wonder, pity, and expository indignation, put himself into an imposing attitude, and exclaimed, "They have hissed *me*!"

A scene of still richer character is thus related by a writer in *The Monthly Magazine*.—A gentleman of considerable merit as a provincial actor, once called, by appointment, at Drury Lane Theatre. He found Mr. Elliston, who had then the management, giving some directions on the stage, and was welcomed by him with great politeness. The manager, however, thinking, from the slight conversation which passed, that the gentleman in question did not seem sufficiently impressed with the greatness of the individual, whom he had the honour, for the first time, of addressing, took an odd method of displaying his power and consequence. "Yes, sir," said he, continuing the conversation previously commenced, with a slow and solemn enunciation, "the drama—is now—at its lowest ebb; and"—then suddenly breaking off, in a loud, emphatic voice, he called, "First night watchman!" The man instantly stepped up, and making

his bow, stood for orders. "And," resuming to the actor, "and unless—a material change—I say—takes place, as Juvenal justly observes,—Box-keeper, dress circle, right-hand!" The man joined the group:—"but, sir, a re-action must take place, when—Other box-keepers!" The other box-keepers came up.—"Sir, I say, there must be a—Copyist!"—(Copyist arrives,)—"must be a—First scene-shifter!"—(the man comes,)—"Sir, I say, a convulsion which will overturn—Other scene-shifters!"—(they all flock round,)—"and eventually crush even the—Call boy!" He having now, by the power of his wand, collected all these personages round him, without seeming to have an idea of providing for their exit, luckily thought that the easiest way to dismiss them, without derogation to his dignity, would be to make an exit himself: beckoning, therefore, to the actor, for whose especial benefit this display of authority was got up, he said, in a slow and magisterial tone, "Follow me!" then, in the most dignified manner, he retired to his room, leaving the minions of his power to guess at his will.

Some accounts of Mr. Elliston's private character, mention it in a manner we should regret, and have not, perhaps, sufficient authority to record. A too great addiction to wine is one of the faults attributed to him; but of this, we believe, the public have not had frequent occasion to complain. He is the author of a drama, called *The Venetian Outlaw*, and of a pamphlet on the subject of altering plays to meet the limited license allowed to minor theatres.

EDWARD KNIGHT.

THIS excellent comedian, commonly called Little Knight, was born in Birmingham, though generally supposed to be a native of Yorkshire, in the year 1774. He was brought up as an artist, but after he had completed his apprenticeship, became stage-struck, through witnessing some performances at a private theatre; and joining a company at Newcastle-under-Lyne, was announced

there to make his first appearance as Hob, in *Hob in the Well*. When the curtain drew up, however, he was so timid, that his brother performers were obliged to push him on to the stage; but here the plaudits of the audience could not give him confidence to speak, and, without uttering a word, he ran off the boards. This mortification damped, for a time, his ambition, and he followed

his profession of a painter for a whole year; but at the expiration of that period, his mania for the stage revived, and he ventured to play Hob, at Raithier, in North Wales, where he had been engaged at a salary of 5s. per week. Here he became a great favourite with the play-going public, and the gentlemen of the hunt sent him £6 6s. in lieu of attending his benefit, which occurred on the same night as a public dinner. A short time afterwards, he stumbled over a purse containing seven guineas; from that period, he remarked to a friend, he had never known the want of a guinea.

After performing at Stafford, and other provincial towns, Knight was at length engaged by Tate Wilkinson. The manner of his first becoming known to that facetious manager has been thus related:—One evening, after Knight had been performing at Worcester, he received a note requesting him to meet a stranger, who was determined to put him in a situation where his talents might be shown to advantage. Our actor hastened to the place appointed, and was there addressed by a gentleman calling himself Phillips; who, after an encomium upon Knight's theatrical abilities, stated that he was well known to Tate Wilkinson, the manager of the York Theatre; and concluded by saying, "Now, sir, you have only to make use of my name, which I fully authorize you to do, and you may rely upon being well received. Say, that I have seen you on the stage, and declared my satisfaction at your performance." Upon this, Knight immediately wrote to Tate Wilkinson, from whom he received, by return of post, the following answer: "Sir,—I am not acquainted with any Mr. Phillips, except a rigid Quaker, and he is the last man in the world to recommend an actor to my theatre. I don't want you.—TATE WILKINSON." Knight's reply was equally laconic: "Sir,—I should as soon think of applying to a methodist parson to preach for my benefit, as a Quaker to recommend me to Mr. Wilkinson. I don't want to come.—E. KNIGHT." The style of our comedian's retort pleased Tate, and, about a year after, he invited Knight to join his company, in the following epistle: "Mr. Methodist Parson,—I have a living that produces 25s. per week. Will

you hold forth?—TATE WILKINSON." Knight immediately proceeded to York, where he found that he had been engaged with a view of supplying the place of Mathews; and as Frank Oatland had been one of the worst parts of that comedian, he judiciously chose that character for his *début*. He had performed for a fortnight with considerable applause, but Tate Wilkinson had, as he thought, looked so coolly upon him, that he was extremely mortified, and had even come to the resolution of leaving him. One evening, however, as he was dressing for Davy, in *Bon Ton*, the manager requested to see him, when, taking Knight by the hand, he presented him with a bureau, containing all the paraphernalia of an actor's wardrobe, exclaiming, "Here, young man, take these things; I have been long looking for some one who knew how to value them; you are the very man—there, go along."

In 1808, Mr. Knight was, by the recommendation of Bannister, engaged at Drury Lane, at a salary of £7, £8, and £9 per week, for three years; but just after his arrival in the metropolis the theatre was burnt down. He accordingly returned to York, but soon received another summons to join the Drury Lane company at the Lyceum, where he made his *début* on the 14th of October, 1809, as Timothy Quaint, in *The Soldier's Daughter*, and Robin Roughhead, in *Fortune's Frolic*. He soon became a favourite with the public, and was considered without a rival in Jerry Blossom, Spado, Trip, Sim, &c. His performance in the last character was reckoned the most chaste and natural on the stage. Whilst performing, in 1816, with Miss Kelly, in the farce of *Modern Antiques*, a pistol was fired at the lady which had nearly proved fatal to Mr. Knight.

Illness compelled him to retire from the stage some time before his death, which took place at his house in Great Queen Street, Lincoln's Inn Fields, on the 21st of February, 1826. Mr. Knight was twice married: his second wife, to whom he was united at York, in 1807, was sister to Mrs. Bartley, and the then heroine of the York stage.

In sharp footmen, cunning rustics, and decrepit old men, Mr. Knight displayed inimitable comic powers. There was, it has been observed, an

odd quickness, and a certain droll play about every muscle in his face, that fully prepared the audience for the jest that was to follow. It has been objected to him, however, that he was too fond of laughter on the stage, and that, in pathetic parts, he was to be seen "squeezing his eyelids, and fidgetting, and pelting about, till he had got the

necessary moisture." Mr. Knight disliked convivial society, and after he had entered upon domestic life seldom visited abroad himself, or received visitors at home. His private character was estimable; and though he was methodical and reserved in his manners, possessed great kindness and benevolence of heart.

CHARLES KEMBLE.

CHARLES KEMBLE was born on the 25th of November, 1775, at Brecknock, in South Wales, and sent, for education, to the college of Douay, whence he returned to England in 1792. By the influence of his brother John, he soon after obtained a situation in the post-office, but the salary was not large enough to repress his ambition for the stage. He, accordingly, threw up his employment; and after two or three exhibitions at private theatres, made his appearance on the boards, of the Sheffield stage, as Orlando, in *As You Like It*. He subsequently played at Newcastle, but was decidedly unsuccessful; he was, however, engaged to perform at Drury Lane, in the season of 1794, when he opened with *Malcolm*. Of his performance, a critic of the day observes, "As *Malcolm*, appeared a tall, awkward youth, with what is termed a hatchet face, a figure badly proportioned, and evidently weak in his limbs; his acting was even worse than his appearance." Some improvement was visible in his performance at the Haymarket, in 1797, but he was still far from respectable. In the following year, he gave some tokens of genius in *Philotas*, in *The Grecian Daughter*, and *Prince Henry*, in *Henry the Fourth*.

In 1800, he adapted to the English stage *Mercier's Deserteur*, which was brought out at the Haymarket, under the title of *The Point of Honour*, and is still occasionally performed with applause. In 1802, he made a tour to the continent, and, on his return, appeared at Covent Garden, of which theatre his brother John had purchased a sixth share. In 1807, he brought out at the Haymarket, a drama, translated from

the French, called *The Wanderer*, or *the Rights of Hospitality*; and in the following year, *Plot and Counterplot*, also a translation. In 1812, an original farce of his composition, called *The Child of Chance*, was acted at the Haymarket, but speedily withdrawn; his *Brazen Bust*, produced the following year, at Covent Garden, was hardly more successful. At the latter theatre, of which he possesses the share formerly held by his brother, Mr. Charles Kemble has been the chief actor in genteel comedy, and in tragedy lovers for the last fifteen years.

As an actor, Mr. Charles Kemble possesses great versatility of talent, but we doubt whether he would ever have attained the rank he now holds without the aid of his brother's influence. Not that we deny his right to the situation assigned him by the histrionic critics; but to no one, except a Kemble, would so long a probation have been allowed as the subject of our memoir went through before he could be called more than respectable. Among his best characters in comedy are, *Charles Surface*, *Lovemore*, *Mirabel*, *Doricourt*, *Captain Absolute*, &c. In tragedy, there were some parts that he made completely his own. His *Edgar*, *Falconbridge*, *Pierre*, and *Marc Antony*, were never more ably represented. We should say that, latterly, he whined and ranted too much; but there is still enough of the genuine actor about him to repay attention, though he is, undoubtedly, getting too old for *Romeo*, *et id omne genus*. We have forgotten to speak of his *Cassio* and *Mercutio*; his drunken scene in the former part, with *Iago*, is a matchless delineation

of gentlemanly (if we may apply that epithet to any vice so degrading) intoxication. He has been pronounced, by some, the best Hamlet on the stage, and a good Macbeth; but we are not among those who think Mr. Charles Kemble's powers equal to the task of portraying

the loftier heroes of Shakspeare. Mr. Charles Kemble, who is about five feet eleven inches in height, was married, on the 2nd of July, 1806, to Miss Decamp, by whom he has a son and two daughters; of whom we believe Miss Fanny Kemble is the elder.

CHARLES MATHEWS.

CHARLES MATHEWS was born on the 28th of June, 1776, in the Strand, where his father carried on the business of a bookseller. After having completed his education at Merchant Tailors' School, he was apprenticed to his father, but paid less attention to books than to theatricals, for which his acquaintance with Elliston, at this period, led him to imbibe a predilection. The latter was then employed in getting up the tragedy of *The Distrest Mother*, in the back parlour of a pastry-cook's shop in the Strand, and Mathews undertook to perform *Phœnix*.

In 1793, he appeared, as an amateur, at Richmond, and at Canterbury, where he played *Old Doiley*, *Bowkitt*, and *Richmond*, and in the latter character, as he says, fought with *Richard* for twenty-five minutes. In the following year, he was engaged by Macklin for the Dublin Theatre, and at starting from London, received from his father twenty guineas, with a promise of the same sum, whenever he should return and resume his situation behind the counter. He made his *débüt* at Dublin, in the part of *Lingo*, because, as he said, he knew he should succeed in any character that required a wig. The audience, however, had been so used to the acting of one Cornelys, as *Lingo*, that they would tolerate no one in his stead, and Mathews, becoming enraged at his ill reception, took off his wig, and threw it into the pit. Inferior parts were afterwards accorded to him, and he began to grow so disgusted with the stage, that he left Dublin, in 1795, with the intention of once more establishing himself under his father's roof, and following the bookselling line. The vessel, however, in which he sailed, being driven, by stress of weather, into

Swansea, he accepted of an engagement at the theatre in that town, and was received with so much applause, that he deferred his visit to the metropolis, and passed about two years in Wales. In the course of that time, his name had become favourably known to Tate Wilkinson, who, on the departure of Emery from York for London, engaged Mathews to succeed him. His first appearance in this city, took place on the 17th of August, 1798, when he performed *Silky*, in *The Road to Ruin*, and his favourite part of *Lingo*. He was, at this time, so thin, that Wilkinson observed to him, "he never saw any one so thin to be alive."

On the 16th of May, 1803, he made his bow to a London audience, as *Jabal* in *The Jew*, and *Lingo*; he was well received, and his personation of *Old Wiggins*, *Risk*, and a few other characters, at once stamped his fame. In September, 1804, he appeared at Drury Lane, as *Don Manuel*, in *She Would and She Would Not*; but a timidity, which he could not conquer, paralysed his exertions; and, from 1804 to 1809, he added little to his fame, except in the summer season, at the Haymarket, where his admirable performance in the latter year, in *Killing No Murder*, formed an era in his theatrical career. He was not less successful in the part of *Cypher*, which he performed at the Lyceum, after the conflagration of the two patent theatres. In 1812, he made his *débüt* at Covent Garden, as *Buskin*, in *Love, Law, and Physic*; and performed in several farces with Liston, during that season, with enthusiastic applause. When the Haymarket again opened, he was announced to play six characters in a piece, called *The Actor of all Work*, his performance in which

drew crowded houses for many nights. On the occasion of his benefit, he gave further proof of the versatility of his talent, by playing Macheath, dressing the character as it used to be in the time of Gay.

Mr. Mathews had, from the time of his first appearance at the Haymarket, been intrusted with some of the most important parts in his line, at that theatre; but, at the larger houses, there seemed to be anything but a disposition to give proper scope to his abilities. Under these circumstances he resolved upon giving an entertainment by himself, and, in 1818, he announced himself, for the first time, *At Home*, at the English Opera House. In his preliminary address to the audience he stated that it had been his highest ambition to appear before the public in the legitimate shape of a regular comedian; but that, circumstances, however, which he could neither control nor account for, had deprived him of the opportunity of so doing; in the meantime he had been frequently urged to attempt an entertainment by himself, and reminded with what success the celebrated Dibdin had, during several winters, kept together whole audiences, by his single exertions. "Still I preferred," he continued, "the exercise of my profession as a member of the national theatre; and could I have been indulged in the first wish of my heart, that of appearing frequently before you in characters of legitimate comedy, in that capacity I should probably have remained." His *At Home*, was completely successful; but he was not, it seems, permitted to enjoy his triumph without opposition on the part of the Drury Lane and Covent Garden managers, to whom we presume, he alludes, in the following passages in his address at the conclusion of his performances for the season. "I am aware, ladies and gentlemen, and it is fit you should be aware also, that very serious efforts have been made by the proprietors and managers of the winter theatres, to drive me from this asylum; and as I had declined to eat their bread, for which I had lost all relish, they wished to deprive me of the means of eating any bread at all. At all events, they have certainly envied, and endeavoured to prevent my

reaping that plentiful harvest, which has ripened in the sunshine of your favour."

In 1819, and three following years, he resumed his performances *At Home*, in *The Trip to Paris*, *Country Cousins*, *Travels in Air, Earth, and Water*, and *Youthful Days of Mr. Mathews*. It has been reported, that he received £1,000 per annum for his share in these entertainments from Mr. Arnold; but this is contradicted by one of his biographers, who says that the latter gentleman's agreement was, to take the first £40, and to share the remainder nightly with Mr. Mathews.

In 1823, Mr. Mathews went to America, where he performed with great applause in the regular dramas, and also in his *At Homes*. "These were attended by a great number of the Philadelphian gentry, who were too fastidious to witness a regular play; and this circumstance gave rise to some ill-natured remarks on our comedian, who was stigmatized as an itinerant mimic, and otherwise abused in the *Philadelphia Gazette*. "If we hear," ran one of the passages in this newspaper, "of any of our learned professors, sage judges, wise legislators, or pious clergymen, being present, we shall not fail to report thereof to the public; and endeavour to hold up, to the admiration of our readers, those fastidious ladies and gentlemen, whose delicate stomachs cannot digest a play, but can gorge their cormorant appetites on the vulgarity and smut, which have been scouted from the stage as stale and unprofitable excrescences."

Mr. Mathews made this paragraph the subject of an action for libel, and received heavy damages. After his return to England, he continued to be *At Home* as usual, and also performed in several of the English Opera House pieces. Among the characters by which he gained most reputation were, Jonathan W. Doubikins, in *Jonathan in England*, and Monsieur Mallet, in *My Daughter's Letter*.

"As an actor," says a biographical critic, "Mr. Mathews possesses the rare art of extracting his personal nature from his assumptions; and he is Sir Fretful or Morbleu, without one shade of Mathews about him." His *At Homes* have caused some to call him

a mere mimic; but, as the same authority observes, "where a man, by the powers of his imagination, conceives a voice and a manner, and executes his conception, he ceases to be a mimic; because what he produces has no real existence. Let us, under this idea, behold Mr. Mathews At Home. Where are the originals from whence Monsieur Zephyr, Longbow, Nab, Dr. Prolix, Daniel O'Rourke, Sassafras, Tourville, Hezekiel Hulk, &c., were drawn? to say nothing of the countless hundreds of beings, that live their brief moment in his dialogue songs. Do they ever strike the ear or the eye as unnatural? No! we feel they might exist; but to track their likeness to individuals, is impossible. Much more impossible is it that he should have copied them from individuals. Such a course would have required a much longer servitude to society, than Mr. Mathews's life, quadrupled, would allow him to pay. The fact is, almost all the creatures forming Mr. Mathews's *dramatis personæ*, are creations of his fancy; and he is, therefore, as much an actor as Garrick could have been, and

much more so than any actor of the present day is."

In person, Mr. Mathews is about five feet eleven inches in height; his countenance is pleasing on the stage, though inclining rather to seriousness than drollery in its expression. His action is somewhat impeded by a limp in one of his legs, but not sufficiently so as to mar the effect of his performance. He owes this infirmity to an accident which he met with some years ago, when he was thrown out of a gig, and seriously injured.

Mr. Mathews, has been twice married: first, to a Miss Strong, of Exeter, in the year 1797; and secondly, in 1803, about a year after the death of his former wife, to Miss Jackson, half sister to Miss F. M. Kelly. This lady, who left the stage in 1800, was a very sweet singer, and the original Fanny, in *Killing No Murder*. In private life, Mr. Mathews is much respected by a large circle of friends and acquaintances. His residence is at Hampstead, where he is said to have collected a very valuable and extensive set of theatrical paintings.

CHARLES YOUNG.

THIS eminent tragedian is the son of a surgeon, and was born in Fenchurch Street, London, on the 10th of January, 1777. He received the rudiments of education under a private tutor; and, after passing a short time at Copenhagen, was sent to Eton, and, ultimately, to Merchant Tailors' School. At the age of eighteen, he was placed in a merchant's counting-house; but a theatrical mania had taken too strong hold on his mind, to render any other profession but the stage tolerable to him. He tried his powers, first, at John Street, and other private theatres; and far outshone all his companions on the boards. The Liverpool manager, hearing of his talents, at once engaged him; and he accordingly made his *débüt* in that city, in 1798, in the part of Douglas. The applause with which he met was unprecedented for a new actor; and induced him, in the following season,

to resume his own name, which he had previously laid aside for that of Green. In 1800, 1801, and 1802, he was the hero of the Glasgow stage; and in 1805, whilst performing at Liverpool, he married Miss Grimani, who died soon after becoming a mother.

After having conducted the Chester theatre for a year or two, Mr. Young was engaged at the Haymarket Theatre; where he made his first bow to a London audience, in the character of Hamlet, on the 22nd of June, 1807. He was well received by the audience, and, upon the whole, favourably noticed by the critics; one of the best of that day, after pointing out some of the faults of our actor, says:—"Mr. Young, however, is not the common actor of the stage; he has genius, and much feeling; and if he did not altogether enter into the character of Hamlet, an allowance must be made for the

difficulty and variety of a part in which Kemble, undoubtedly the first actor in Europe, is daily making improvements. We will finish, by pronouncing Mr. Young a great acquisition to the profession. The chief faults of his performance appear to have been a monotony of declamation in his soliloquies, and a want of sufficient dignity, ease, and elegance, in the familiar scenes." After the destruction of the two patent theatres, by fire, Mr. Young left the metropolis; but returned in 1810, and was engaged at Covent Garden, as second to John Kemble, and as the occasional representative of his parts. The latter tragedian played but rarely; and the subject of our memoir had, in consequence, full opportunity of displaying his powers in a varied range of characters, of which he held undisputed possession until the appearance of Kean and Macready. About a year or two ago, he played, alternately, with Kean, at Drury Lane, Othello and Iago, and other characters; and their united performance drew very large houses. He returned, subsequently, to Covent Garden; where, his performance in Miss Mitford's *Rienzi*, added to his reputation; and caused that tragedy to have a very successful run.

As an actor, Mr. Young has fewer admirers than either Kean or Macready; to both of whom he is, in our estimation, decidedly inferior. His best characters are, *Daran*, in *The Exile*, *Beverley*, *Cassius*, *Iago*, *The Stranger*, *Hamlet*, and *Macbeth*. In *Rolla*, he is far surpassed by *Wallack*; and his *Richard the Third* may be called a failure. In genteel comedy, he succeeded best in such parts as *Joseph Surface*, *Mr. Oakley*, and *Falkland*; but in these he gave more of the actor and the gentleman than the man; it was Mr. Young, rather than Mr. Surface, that the audience seemed to be listening to. Indeed, this fault runs through all his personations; his distinct and sonorous voice; his graceful action; his cold and careful declamation; his thoughtful brow and serious aspect, are to be seen alike in *Iago*, in *Rolla*, in *Macbeth*, and in *Hamlet*. He never seemed to lose himself in his character; and thus his

acting had more the appearance of a drawing-room exhibition, where the performer is afraid of startling his audience, than that of an actor with full scope for action and expression, without the danger of his soiling a carpet, or overturning a china jar. We fully concur in the following remarks of a critic: "The elegance of Young's attitudes at one period delighted us, the harmony of his voice charmed us, and the correctness of his delineations procured our respect; but we can challenge our memory with no period, when the excellence of his acting made our hearts throb quicker, or caused the blood to rush from our breasts with fear, or revel there in rapture—he never excited us—all our emotions were those of placid pleasure. At his worst, he never offended us;—at his best, he only pleased us. All he does, appears to us to smell of the lamp. We can see the regular gradation of every act; and he plunges a dagger in his breast with the same elegance and precision that he used to hand a chair to *Lady Teazle*. He never lets passion run away with him; and if he, in consequence, never commits a gross absurdity, he unluckily never hits upon a wildly original beauty. Mr. Young never gives himself up to his feelings, but always relies upon his judgment—he never acts from the heart, but the head. The effect of his personations to us are only so many specimens of his elocutionary powers; talented recitations of the authors, but cold embodiments of the character; pleasing illustrations of language,—weak ebullitions of feeling."

In person, Mr. Young is about five feet seven inches in height, with a dark complexion, and, in profile, not unlike John Kemble; though, both in physical and mental respects, he is much inferior to that gifted tragedian. He plays on the piano, and sings with taste, both on and off the stage; an accomplishment exhibited by him to advantage in the slight vocal portion allotted to *Falkland* and *Iago*. He is also said to have acted *Macheath* and *Inkle*, with applause; and to have given a specimen of his comic powers, at *Liverpool*, in the part of *Shacabac*.

MR. LISTON.

MR. LISTON was born about the year 1777, in the parish of St. Anne, Westminster, and educated at the Soho School, under Dr. Barrow. His parentage has not been precisely ascertained; but one of his biographers, after alluding to the circumstance of an angry newspaper correspondence which took place some years ago, between the subject of our memoir, and a person who claimed him as his son, adds: "Mr. Liston's father was a Mr. John Liston, once well known in the sporting world. He was a man of eccentric habits, and more eccentric sayings: but, from his devotion to the gaming-table, became reduced, and, at the time he claimed our hero, was in a very mean capacity in the Custom-house." If this account be correct, it is not improbable that Mr. Liston, had only his education to depend on, for the means of subsistence; and accordingly, we find him, about 1799, in the capacity of master of the grammar-school of St. Martin's, in Castle Street, Leicester Square.

We are not informed what led him to follow the stage as a profession; his first regular theatrical situation was at Dublin, where he played some unimportant parts in tragedy and comedy, but excited no notice in either. He afterwards became a member of Stephen Kemble's company, who advised him to attempt second-rate old men, in which he succeeded tolerably well. His country boys, however, procured him the greatest applause; the happy negativeness of his face, as his biographer expresses it, greatly aided his delineations of obtuse intellect; and his benefits became convincing proofs of the townsfolk's estimation of their comedian. This success induced him to apply for an advance of salary, which the manager refused; telling him, if he were dissatisfied he might go; "for such actors as he were to be found in every bush." The next morning, Stephen Kemble was on his way to another town, when, at the distance of about a mile from Newcastle, he perceived Liston standing in the middle

of a hedge by the road-side. "Good heavens! Liston," cried the manager, "what are you doing there?" "Only looking," he replied, "for some of the actors you told me of this morning." The manager's disapprobation was not the only mortification Liston met with at Newcastle; being rejected by his daughter, Fanny, to whom he had paid his addresses.

By the recommendation of Mr. Charles Kemble, who entertained an opinion of his abilities different from that of Stephen, Mr. Liston was engaged at the Haymarket, in the summer of 1805. He made his *débüt* as Sheep-face, a part in which, from its effective situations, he could scarcely fail to succeed. This and other characters, gained him a reputation sufficient to induce the Covent Garden management, who had previously declined his services, to find a vacancy for him, and he accordingly appeared at that theatre, on the 15th of October, in Jacob Gawkey, in *The Chapter of Accidents*. "His *entrée*," says one of his critics, "was peculiarly felicitous; his *outré* appearance fulfilled all the ideas that the cognomen 'Gawkey' creates, and his reception was enthusiastic." But his subsequent performances were not so effective; and during that, and the following season, his engagement was looked upon, by his brethren, as an imprudent managerial step; and a celebrated tragedian is reported to have said, "he has *phiz comica*, sure enough, but as to *vis comica*, he has nothing of it in his composition." He was, however, gradually rising in public favour, and his performances in *Lord Grizzle*, and *Caper*, in *The Widow's Choice*, at once stamped his reputation.

At his benefit, in the season of 1809, he surprised his admirers by announcing himself for the part of Octavian; the attempt was too respectable to excite laughter, and for that reason only, met with applause.

At the time of the O. P. row, our actor was reported to have said that,

"the managers would have conquered, had it not been for the opposition of the blackguard citizens." This getting to the public ear, the play-going patrons determined to resent it, and the next time Liston appeared, he was received with a shower of apples, and divers howls, hisses, and vituperative exclamations. Upon his advancing however, to the front of the house, and totally denying the charge which had given rise to the clamour, he was immediately restored to favour.

After having been many years at Covent Garden, he removed to Drury Lane, at a salary, it is said, of £40 per week, and he subsequently played at the Haymarket at £10 per night.

If the creation of laughter in others be the test of comic merit, no actor, perhaps, ever ranked higher than the subject of this memoir; but it may be questioned, after all, whether he is to be regarded even as a second-rate performer in genuine comedy. Peculiarities, and habits of a limited nature,

he can portray with great effect; but a personation of character which is to appeal to the judgment, or the feelings, seems quite beyond his reach. In farce, however, he is unequalled; and, whether from his countenance, his voice, or his manner, or all these together, produces effects the most irresistibly ludicrous, and muscle-moving. His Apollo Belvi, and Lubin Log, have made all others intolerable, to say nothing of his Paul Pry, his Grogan, in *Quite Correct*, Solomon Sharpwit, *Bombastes Furioso*, *Tristram Sappy*, *Billy Lackaday*, in *Sweethearts and Wives*, &c. His best parts in comedy are, *Tony Lumpkin*, and *Sir Bashful Constant*, but his personation of the latter character is almost forgotten.

Mr. Liston was married, in 1807, to Miss Tyrer. She retired from the stage in 1823, after having delighted, for some years, the play-going public by the sweetness of her singing in *Beda*, and other similar characters.

JOHN EMERY.

JOHN EMERY was born at Sunderland, in the county of Durham, in the year 1777, of parents who were both actors of provincial celebrity. He was educated at Ecclesfield, where he imbibed the Yorkshire dialect; his acquaintance with which contributed so much to his popularity on the stage. It was at first intended that he should be brought up to the profession of music; and his first engagement at a theatre was in the capacity of a performer in the orchestra, at Brighton. At length, his predilection for the stage developing itself, he was engaged behind the curtain, and made his *début*, with great success, as *Old Crazy*, the bellman, in the farce of *Peeping Tom*. The next year or two of his theatrical life was passed in a strolling tour through the counties of Kent and Sussex; in the course of which he acquired more experience than either fame or profit. At fifteen, he became a member of Tate Wilkinson's York company, with which he went a provincial circuit that brought

him into general notice, and may be said to have fixed his reputation. His performance of old men was particularly applauded, and his celebrity in this class of character first drew the attention of the London managers towards him.

Emery came to the metropolis in 1798; and, in the season of that year, made his appearance at Covent Garden, as *Frank Oatlands*, in *A Cure for the Heart Ache*, and *Lovegold*, in *The Miser*. The applause which he received in these characters is attributed, by Mr. Galt, more to the desire of the public to encourage the talent which they saw Emery possessed, than to admiration at the excellence of his acting. We do not understand this: if he displayed any talent at all, it must have been in his manner of acting, which, if admired, would naturally be applauded; and the expression of such admiration would, doubtless, operate as an encouragement to the talent of the actor; but audiences are not usually so generous as to applaud before they admire.

The career of an actor, whose fame is once established, presents few events worthy of biographical record; nor is that of the subject of our memoir an exception to the general truth of this remark. He continued, in his peculiar line of acting, unrivalled and unexcelled, until the close of his career; which took place when he was in the zenith both of his fame and powers. He died, from the rupture of a blood-vessel, on the 25th of July, 1822, when he was only in his forty-fifth year. He left a widow, and seven children, for whose support the principal performers used their utmost efforts to raise a fund by subscription.

Emery's private character was most exemplary; he was, in every sense of the word, estimable and respectable, and an ornament, of whom the stage had reason to be proud, both as an actor and a man. His abilities were not confined to his profession; he wrote songs in the Yorkshire dialect, of a superior kind in their way; and is said to have used his pencil so well, that he

might have risen to eminence as an artist, had he not preferred a theatrical career.

As an actor, in such parts as he excelled, no one, before or since his time, is to be compared with him. In his hands, the difficult character of Caliban, in *The Tempest*, produced an impression to which the audience had before been strangers. It was in the part of Tyke, however, in *The School of Reform*, that he shone pre-eminent. "No character," says Mr. Galt, "could be more energetically performed; it was, if excellence can be spoken of as a fault, too violent; for the dreadful feeling he infused into it could not be witnessed without pain, far beyond what the drama should ever attempt to inflict. It lacked of the temperance and smoothness of passion requisite to give pleasure; never was the frenzy of guilt and remorse so truly exhibited; it was a very whirlwind and hurricane of the soul; and few tragedies have ever drawn more tears."

JOSEPH GRIMALDI.

JOSEPH GRIMALDI was born on the 18th of December, 1779. His father came to England in the suite of Queen Charlotte, on her marriage with George the Third, in 1760, and was, for some time, dentist to her majesty. He was also engaged as ballet-master to Drury Lane Theatre, but still continued to practise his calling of tooth-drawing, though not always in the most orthodox manner. He is said to have been dismissed from court, for extracting one of her majesty's teeth with his fingers; and an anecdote is told of his substituting for the tooth of a patient, that of a horse, which he insisted on retaining as his own fee, and which the sufferer actually bought of him for a guinea.

Under his father's superintendence, the subject of our memoir was brought up to the stage from his infancy, and on the 26th of December, 1781, made his *débüt* at Drury Lane Theatre, in a pantomime, called *Robinson*

Crusoe. He continued to act *Zephyr*, *Cupid*, *Goblin*, &c., until his eighteenth year, when he appeared in the character of Orson, in *Valentine and Orson*, his first part of any importance. Soon after, he performed the *Clown*, in the Christmas pantomime, and in this character established a reputation totally unprecedented.

After having been a member of the Drury Lane company for nearly twenty-five years, he removed to Covent Garden, and it was at this theatre, and at Sadler's Wells, that he obtained his chief celebrity in humorous pantomime. He played at both those theatres on the same night; and once, in the autumn of 1814 or 1815, he also performed at the Surrey. A depression of spirits, and weak state of health, induced him to retire from his professional duties earlier than he wished, and an attempt which he made to resume them, at Sadler's Wells, was nearly attended with fatal consequences. At four o'clock of

the day, on which he was announced to perform, he was still in bed, and in a dreadful state of debility. His friends entreated that he would not think of appearing, but he was inflexible; and saying, "he would play, if it cost him his life," he dressed himself, and proceeded to the theatre. The audience had been prepared, by an address from Mr. T. Dibdin, to see a change in their old favourite, and they received him, in consequence, with such vehement applause, that Grimaldi burst into tears. He took his final leave of the stage at Drury Lane, on the 27th of June, 1828, in *Harlequin Hoax*. At the conclusion of the performance he addressed the house as follows:—

"Ladies and Gentlemen,—I appear before you for the last time. I need not assure you of the sad regret with which I say it, but sickness and infirmity have come upon me, and I can no longer wear 'the motley.' Four years ago, I jumped my last jump, filched my last custard, and ate my last sausage. I cannot describe the pleasure I felt on once more assuming my cap and bells to-night—that dress, in which I have so often been made happy in your applause; and, as I stripped them off, I fancied they seemed to cleave to me. I am not so rich a man as I was, when I was basking in your favour formerly, for then I had always a fowl in one pocket, and some fruit in the other. I thank you for the benevolence which has brought you here to assist your old and faithful servant in his premature decline. Eight and forty years have not yet passed over my head, and I am sinking fast. I now stand worse on my legs, than I used to do on my head. But I suppose I am paying the penalty of the course I pursued all my life; my anxiety and desire to merit your favours, has excited me to more exertion than my constitution can bear, and like vaulting ambition, I have overleaped myself. Ladies and Gentleman, I must hasten to bid you farewell; but the pain I feel in doing so, is assuaged by seeing before me a disproof of the old adage, that favourites have no friends. Ladies and Gentlemen, may you and yours ever enjoy the blessings of health, is the fervent prayer of Joseph Grimaldi: farewell—farewell!"

As an actor, in his peculiar line, Mr.

Grimaldi stands alone; the part of Clown, in his hands, assumed an importance and an interest equally entertaining and original. In serious pantomime, his acting was also very effective; and he once, for his benefit, sustained the part of Acres, in a manner that gave promise of great talent in the regular drama, had his inclinations tended that way. "Those who have seen him," says a critic, "can find no description to do justice to his talent; and those who have not, will not have any idea of his talent from description, however minute or elaborate. All that is droll in human action, Mr. Grimaldi can portray; he can represent all the workings of our nature in every day occurrence. 'No one,' it has been observed, 'can be at a loss like Grimaldi.' This is, indeed, true. The hopelessness of one who knows not what to do next, he hits to a nicety; he always appeared to us to represent a grown child waking to perception, but wondering at every object he beholds. Then his exuberance of animal spirits was really miraculous; what a rich ringing laugh! the very voice of merriment! Then the self-approving chuckle, and the contemptuous look, half pity, half derision, that he gave to the dupe of his artifice; his incessant annoyance to Pantaloon, and his feigned condolence for the very misfortune of which he was the author; his amazement and awe of Harlequin; his amorous glances at Columbine; and his winks at the imbecility of the doting, and the dandyism of the young lover; his braggadocio blustering; his cautious escapes from detection; and his ludicrous agonies during castigation; were all his, and his alone. He was the very beau ideal of thieves; robbery became a science in his hands; you forgave the larceny, for the humour with which it was perpetrated. He abstracted a leg of mutton from a butcher's tray, with such a delightful assumption of *nonchalance*, and threw such plump stupidity into his countenance, whilst the slyness of observation linked in his half closed eyes; he extracted a watch, or a handkerchief, with such a bewitching eagerness; with such a devotion to the task, and yet kept his wary eye upon the victim of his trickery; he seemed so imbued with the spirit of speculation, that you saw it in him

merely as a portion of his nature, and for which he was neither blameable nor accountable! His pantomimic colloquies, too, with the other sex, were inimitable; his mincing affectation, when addressing a dandizette; his broad, bold style, when making love to a fishwoman, were all true to nature. We can scarcely say why, but he always reminded us of Munden; and we can conceive that he would have made much such a comedian: the roll of the eye—the drop of the chin—the elongated respiration, were peculiar to both."

Mr. Grimaldi has been twice married: first, in 1798, to Miss Hughes, who died in child-bed the following year; and secondly, to Miss Burton, in 1802, by whom he has a son, Mr. J. S. Grimaldi, who bids fair to equal his father in agility and cleverness, if not in genuine humour.

Mr. Grimaldi, who is said to be a man of peculiarly fine susceptibility, is universally respected for his amiability and integrity; and, in his de-

portment off the stage, preserves no trace of the character which he so successfully represents on it. He was once asked to a dinner party at the house of a clergyman, and when the cloth had been removed, was requested to sing, but persisted in declining; on which his reverend host said, "Why, Mr. Grimaldi, I invited you on purpose to hear a song!" "Did you, sir?" replied the latter, "Good evening!" and instantly quitted the house. There was a peculiarity about his voice, which no one who had once heard him, could fail to recognize again. In his way from Sadler's Wells to Covent Garden, one night, he poked his head out of the hackney-coach window, whilst passing a crowd in Holborn, and giving one of his electrical laughs, exclaimed, in his well-known tone, "There they are!" The mob instantly recognized him, and following the coach, cheered him all the way to Covent Garden, where many entered the theatre, and gave him an additional cheer from the gallery.

DANIEL TERRY.

DANIEL TERRY was born at Bath, about the year 1780. He received the rudiments of education at the grammar-school of that city, and completed it at a private academy at Wingfield, in Wiltshire, whence he was removed to the care of Mr. Samuel Wyatt, the architect, with whom he remained five years. At the expiration of that period he gratified his taste for the stage by joining Mr. Macready's company, at Sheffield, where he acted Tressel, in Richard the Third, and other subordinate characters, at a salary of 25s. per week. Not thinking his talents were properly appreciated, he returned to his original profession, but finally quitted it, in 1805, and resumed his actual labours at Newcastle. In the following year he was engaged at Liverpool, where he became a great favourite both with the manager and the public; he had few parts of importance given him, but did all he attempted well, and thought none beneath his notice.

In November, 1807, he was engaged by Mr. Henry Siddons to manage the Edinburgh Theatre, where he acquired his earliest popularity, as an actor. Whilst at Edinburgh, he was introduced to Sir Walter Scott, to whom he was subsequently indebted for many substantial acts of friendship. On the 20th of May, 1812, he appeared as Lord Ogleby, at the Haymarket Theatre, and played, during the season, a variety of characters with great success.

In 1813, he was engaged at Covent Garden, but, owing to some disagreement, he quitted it in 1822, and repaired to Drury Lane, where he remained till October, 1825, when, in conjunction with Mr. Yates, he purchased the Adelphi Theatre. He continued as a partner for about two seasons, when, owing to pecuniary embarrassments, connected with that establishment, he was compelled to make a composition with his creditors, and retire from the concern. He was subsequently re-engaged at Drury Lane,

but soon relinquished his engagement, and died shortly afterwards, on the 23rd of June, 1829.

As an actor, Mr. Terry undoubtedly ranked high; and perhaps no actor, in his line, had finer conceptions of his characters. He, however, never aimed to the elevation of a *star*, but contented himself with being generally serviceable to the management. The characteristics of his acting were good sense, judgment, and discrimination; the passionate and impetuous did not suit him.

To our mind, one of his finest personations was that of Mephistophiles, in *Faustus*; the cold, calm firmness, and apathetic certainty of success, with which he guided his victim to destruc-

tion, is yet to be rivalled. We must not, however, forget his Simpson, in which he has never had an equal; it was, as a critic says, chaste, humorous, natural—almost pathetic; for he blended perplexity with pathos; and, when fairly tired of laughing, you began to pity him. His Sir Peter Teazle was good, but inferior to Farren's; and his Dr. Cantwell, though below Downton's, was second to that of no other actor. In tragedy, his most attractive characters were Lear, King John, and Macbeth: in the first, he is described as having been great in the extreme. Mr. Terry had few personal advantages, but his countenance was expressive, and indicative of a high order of intellect and refinement.

ALEXANDER RAE.

THIS elegant actor was born in London, in May, 1782, and, after having received a classical education, entered the office of an army agent. Theatricals, however, soon took possession of his mind, and, on the retirement from business of the gentleman with whom he had been placed, he went down to Huntingdon, and, either there or at Bath, made his first public appearance on the stage. This was at the commencement of the year 1806, when we find him performing, with great applause, Hamlet, Octavian, Charles Surface, Young Wilding, &c. &c.

On the 9th of June he appeared at the Haymarket, as Octavian, and in that character, as well as in Hamlet, Sir Edward Mortimer, Frederick Bramble, in *The Poor Gentleman*, and others, which he subsequently performed, was received with decided approbation. At the close of the season he was engaged as Mr. Young's successor, at Liverpool, and led in that town for four years, except when playing second to John Kemble. He used, it was said, to fight so furiously as Macduff, that the great actor, who played Macbeth, told the manager "that young man would be the death of him in earnest." Mrs. Siddons, during her stay at Liverpool, expressed her opinion in very high terms of Rae's acting; in

consequence of which he received an offer for Drury Lane. He made his *débüt* there, in 1813, as Hamlet—undoubtedly his best character; yet he met with a few hisses, which were, however, overwhelmed by the general applause.

When Coleridge's tragedy of *Remorse* was brought out, the part of Ordonio was intrusted to Rae, who is said to have made as much of it as Kean afterwards did of Sir Giles Overreach. At the *débüt* of the latter tragedian, in *The Merchant of Venice*, Rae played Bassanio, and he is said to have treated the new representative of Shylock with something like contempt. Kean, at all events, thought so; and took a ludicrous method of revenge. On the rehearsal of the fight in *Richard*, Rae, who played Richmond, and little suspected his adversary to be a better fencer than himself, asked him, "where he should hit him?" "Where you can, sir," replied Kean; and he is said to have driven poor Rae about the stage for at least a quarter of an hour, before he would suffer him to make the final thrust.

Rae's performances, even by the side of Kean, were still admirable, though few opportunities were afforded him of displaying his talents. His Alonzo, in *The Revenge*, and his Iago, were mas-

terly efforts; and as De Zelos, in Manuel, he is said to have thrown Kean completely into the shade. When the latter threw up his part in *The Italians*, Rae undertook it, and went through it in such a manner as to silence many who had come prepared to condemn the piece.

After the death of Raymond, the subject of our memoir succeeded him as stage manager of Drury Lane, which situation he left to take, in conjunction with other performers, the Royalty Theatre. The speculation failed, and involved him in difficulties from which he did not live long enough to extricate himself. His death was preceded by circumstances more afflicting to himself and family than pecuniary embarrassments. An actress at the Royalty Theatre became so passionately attached to him, that she declared she would destroy herself if he did not live with her. Rae consented, but had not long done so, before he was attacked with the stone; and, whilst writhing under the tortures of that dreadful malady, was

visited, forgiven, and nursed by his wife. All her kindness, however, could not stifle bodily agony and mental remorse; a prey to both, he expired, under an operation for the stone, on the 8th of September, 1820, leaving three children and a widow without any means of support. A night was devoted to their benefit at Drury Lane, soon after Mr. Rae's death, which drew a crowded house.

Rae was, in general, much esteemed among his brother actors; and, indeed, his private character, with the exception of the taint upon it above-mentioned, was amiable and respectable. Besides being a fine actor, he was a talented man, and a finished gentleman. His *Hamlet* was, as Shakspeare intended, princely and melancholy; he failed in *Macbeth*; but his *Octavian* and *Romeo* were, perhaps, the best on the stage. In light comedy, he was between *Elliston* and *Jones*; in some qualifications he excelled, and in others was inferior to, both.

JULIA GLOVER.

JULIA BETTERTON, the maiden name of this excellent actress, was born at Newry, in Ireland, on the 8th of January, 1781; or, according to some writers, 1783. Her father was himself an actor of some importance in the metropolis, and descended from the great Betterton. As soon as his daughter could walk, we are told, she tottered on as a Cupid, or tripped as a fairy, accompanying her father on all his provincial engagements for the first six years of her life.

In 1789, she displayed great talent in Tate Wilkinson's company, at York, by her performance of the page, in *The Orphan*, and gained enthusiastic applause as Tom Thumb, which she played for the benefit of George Frederick Cooke, who himself appeared as Glumdalca. In 1796, she was the heroine of both tragedy and comedy at Bath, where her reputation rose so high, that the Covent Garden manager offered her a salary of £10 per week,

or an engagement for three years, with a rise of stipend, £1 each year. The father refused this offer, together with a second one of £12 a week for the first season; and finally entered into an agreement on behalf of his daughter, for five years, at the then immense compensation of £15, £16, £18, and £20 per week.

Miss Betterton made her *début* before a London audience on the 12th of October, 1797, as Elvina, in Hannah More's tragedy of *Percy*, and met with the most flattering applause. Her second character was Charlotte Rusport, in *The West Indian*, in which she so pleased Cumberland, the author, that he obtained for her the part of the heroine in his new piece, called *False Impressions*, acted for the first time, on the 23rd of November. About this time, the celebrated Mrs. Abington returned for a few nights to the stage, but the subject of our memoir lost nothing by the comparison, and con-

tinued to receive the applause of the audience, as well as that of Mrs. Abington herself. Our actress remained at Covent Garden until 1801, having, the year previous, become the husband of Mr. Glover, of whom we shall speak hereafter.

In 1803, Mrs. Glover appeared at Drury Lane, and created so favourable an impression there, that, at the close of the season, she was engaged by Bannister, for three years longer, with an increase of salary. Bannister, however, died before the contract was signed; and as his successor was unwilling to confirm it upon the same terms, Mrs. Glover declined renewing her engagement, and tendered her services to Covent Garden, which, though at first refused, were at length accepted, upon her own terms. In 1813 and 1814, she re-appeared at Drury Lane, and subsequently at Covent Garden, but latterly she has been seen to the best advantage at the Haymarket, where she has appeared in several new characters, admirably suited to her style of acting. Her *Maria Delorme*, in *Ambition*, or *Marie Mignot*, a translation from the French, in which she represented the career of a woman of pleasure, beginning in splendid dishonour, and ending in desertion and poverty, was, in particular, a most impressive and natural piece of acting.

The private life of Mrs. Glover appears to have been singularly marked by affliction. After having survived the loss of a lover, to whom she was most deeply attached, she gave her hand to Mr. Glover, by compulsion of her father, who had been bribed to obtain her consent, by a bond for £1,000, from the intended husband. He, it seems, had deceived both Miss Betterton and her father, by representations of his great expectations from a wealthy relative; whilst, in fact, he was wholly dependent on his father, who at once discarded him for allying himself with an actress. Mrs. Glover soon found his conduct such as to render it impossible for her to reside with him; and she accordingly separated from him, taking upon herself the care and maintenance of her children. Soon after, Mr. Glover brought an action against the Drury Lane committee for the amount of her salary, which they had refused to pay

to him; but failing in this, he seized one of his daughters, whom he met walking with a servant, and attempted forcibly to detain her. On the 19th of December, 1817, however, the parties being brought before Mr. Sergeant Sellon, that gentleman disclaimed his authority to interfere in behalf of Mr. Glover, who thenceforth refrained from making any similar attempt.

The biographer, who relates these circumstances, justly observes, that her domestic sufferings must often have operated to her prejudice as an actress, as she was frequently compelled to perform "when her heart was riven—when her mind was agonized—and when she had endured mental and bodily fatigue, enough to overcome the strongest of the stronger sex."

With respect to her acting, Mr. George Soane makes the following remarks:—Mrs. Glover's style of acting is more suited to broad humour, than to the sickly stilted sentiments of modern comedy. She is an admirable *Estifania*,—a good *Beatrice*; but she would make a very indifferent representative of Mr. Morton's heroines. Her humour is too strong, and, perhaps, even too coarse, for the *Delias* and *Julias*, that speak the language of the last fashionable novel, and breathe nothing but purity and sentiment; while, according to established custom, they are very dutifully prepared to outwit some hard-hearted mamma, who may have the misfortune not to patronise their attachments. As far as our recollection goes of Miss Pope, she partially resembled Mrs. Glover, though with infinitely more vivacity and sprightliness. Mrs. Glover, though a judicious actress, and possessing considerable comic powers, is yet devoid of animation. There is always something heavy in her acting; a defect which may probably be traced to the corpulence of her person, and the want of expression in her face. Her comic walk is more particularly that of broad humour, devoid of all sentiment, and even of refinement. In tragedy, she has attempted much; and on two or three occasions, at the most, successfully. One of her most approved efforts, in tragedy, was the character of Queen Elizabeth, in *King Richard the Third*. But these few instances of partial success, by no means justify her continuing

to play parts so foreign to her talent and appearance. Her features are so truly comic, that it is not possible for them to be worked up fairly into tragic expression. Her figure, too, is very little consistent with the dignity and elegance which should characterize the tragedian, and which, in fact, is absolutely requisite to give effect to acting. Besides, she has but very indifferent notions of tragic acting; she over-colours everything, from the intimate conviction that she can, in no other

way, produce effect of any kind. In other words, her violence is the violence of weakness; just as a person with a weak voice, is forced to exert that voice to the utmost before it can be fully heard. To sum up the whole, without entering minutely into the various causes, she has no genius for tragedy; and it really is lamentable to see her acting thus in opposition to her talent, robbing her of fair fame, and lowering in public estimation, one of the first actresses of the present day."

WILLIAM OXBERRY.

WILLIAM OXBERRY was born in Moorfields, on the 18th of December, 1784. His father was an auctioneer; and, after giving his son the benefit of a good education, placed him, at the age of fourteen, under an artist of eminence. Painting, however, was not to his taste; and bookselling, to which he was afterwards introduced, still less. He was next placed with a printer; where, finding his master fond of theatricals, he avowed his own mania the same way; and the shop soon became a stage for their mutual exhibitions.

Oxberry made his first appearance in a regular play at a stable near Queen Anne's Street, and afterwards at Berwick Street; his earliest characters being such as Hassan, in *The Castle Spectre*, and Rosse, in *Macbeth*. In 1802, having persuaded his master to give him up his indentures, he obtained an engagement at Watford, where he appeared as Antonio, in *The Merchant of Venice*; and continued to fill similar parts, until towards the close of the season, when he played Dan with immense success. Still, however, he thought tragedy his forte; and, accordingly, on his arrival at Godalming, he made his first appearance there as Richard the Third. At length, on receiving an offer from Mr. Trotter, manager of the Worthing and Hythe theatres, he went his circuit as a low comedian; although he occasionally played Shylock, and other tragic characters. He also sang between the pieces; and, altogether, had his hands pretty full of business.

In 1806, he married a Miss Hewitt, then only sixteen years of age; and, in the following year, was engaged, through the recommendation of Mr. Siddons, at Covent Garden, for three years, at a salary of £5, £6, and £8 per week. "To town," says one of his biographers, "our comedian came; and there became infected with a disorder not peculiar to actors, namely, modesty. So little reliance did he place on his own powers, that he went a dozen times to the stage door of the theatre, ere he once mustered resolution enough to cross the threshold. At last he passed the Rubicon, had an interview with John Kemble, and fixed Robin Roushhead for his opening part. When the moment arrived for his appearance, he was actually forced from the wing; and he remained for some seconds before a metropolitan audience, in a state of complete stupefaction: his performance was cold, constrained, and ineffective." The next morning (November 8th, 1807) he was cast for Zekiel Homespuff; but fearing to tread in the steps of Emery, he assumed Lord Duberly instead; and in this performance he had to contend against the recollection of Suett's inimitable personation of the same character. The motive of the manager in engaging our comedian was to fill the place of Emery; who, in consequence of a quarrel, was about quitting the theatre; but the latter gentleman, prudently arranging his difference, Oxberry was shelved, or played as Munden's or Emery's double,

in case of the indisposition of either of these established favourites.

Under these circumstances, Oxberry was glad to obtain from Mr. Harris a release from his articles, and to accept an offer of performing at Glasgow, at £5 per week. Here he made such a hit in Sir David Daw, in *The Wheel of Fortune*, that the town's people ever afterwards called him Sir David; and his benefit was so well attended, that he cleared £70; an immense sum for any one but an established star. On the getting up of *Adelgitha*, he was cast for Michael Ducas; but not wishing to risk the reputation he had acquired in comedy by a return to tragedy, refused the part. The influence, however, of Mrs. Beaumont, the manager's wife, at length induced him to consent; and he is said to have made so great an impression in the character, that tragedy was considered his forte; and he subsequently played, there, *Macbeth*, *Shylock*, *Richard the Third*, and *Glenalvon*, with great applause.

About 1812, Mr. Oxberry made his *débüt* at the Lyceum, in an opera, called *The Russian Impostor*; and, though not much accustomed to singing, went through both his vocal and spoken parts with decided success. He had not performed many nights, before Mr. Arnold re-engaged him for three years, at £7, £8, and £9, per week. His services were afterwards secured, upon the same terms, at Drury Lane; and, at the expiration of the first engagement, he entered into a second, for four years, at £9 per week for the first year; £10 for the second; and £12 for the last. In 1820, however, when Mr. Elliston reduced the salaries, Oxberry quitted Drury Lane; and was, for some time, the comic star of the Surrey, and other minor theatres. He afterwards became stage-manager of the Olympic; but his management brought the affairs of the theatre into much embarrassment. In December, 1821, he took the Craven's

Head chop-house, in Drury Lane, which was chiefly frequented by persons connected with the theatres, either as authors or actors; and to whom the facetious host used to say, "We vocalize on a Friday, conversationize on a Sunday, and chopize every day."

Mr. Oxberry died of an apoplectic fit, on the 9th of June, 1824. His best characters were, *Leo Luminati*, *Slender*, and *Abel Day*, in which he was superior to all other actors. Emery surpassed him in *Tyke*, and *little Knight*, in *Robin Roughhead*; but he was second to no other performer in these parts. He was the author of an entertainment, called *The Actress of All Work*, and other theatrical pieces; and edited *The Monthly Mirror*, and a collection of plays, published with his name. In social conversation he retailed a fund of anecdote; and accompanied his numerous stories of *Cooke*, *Incedon*, &c., with excellent imitations of the men.

"In person," says his biographer, "he was five feet nine inches in height, and, latterly, very corpulent; of a dark complexion, with a small eye, that was peculiarly expressive. He could not sing; and was as long acquiring one air, as he was in studying a character. He was of a passionate temper, which created him many enemies, and conciliation was not amongst his habits; but to the wants of mankind, he had an open and a ready hand. He was particularly partial to clean linen; and used continually to give away his shirts, rather than see the objects of his bounty without so necessary a comfort. He had some peculiarities of diet. He never took any breakfast; his first draught, on waking, was a bottle of soda water; an hour afterwards, he drank a pint of cold milk; his dinner was usually a chop, and ale and brandy and water closed the day. He never drank tea, as an evening beverage; but, during his performances, he took an amazing quantity of it."

EDMUND KEAN.

THE place of this eminent tragedian's birth was Castle Street, Leicester Square; the date has been differently stated, both by himself and his various biographers. The most probable one is that first assigned by himself, of the 17th of March, 1787; though he subsequently affirmed, that his birth did not occur before November, 1790. He is reported to have been the natural son of a Mrs. Carey; though he himself is said to have believed that he owed his existence not to Mrs. Carey, but to a lady who, through life, assumed the title of his aunt; and who, nearly sixty years since, was under the protection of the Duke of Norfolk. His father is generally called Aaron Kean, and stated to have been a tailor; but this has been contradicted by Mr. Lush, of Charles Square, who says that Kean's father was named Edmund, and was an architect by profession; but becoming involved, through intemperance, was induced to take a copying clerk's situation, and soon after was killed, by falling from the parapet of the house where he lodged.

As early as April, 1796, Kean is remembered to have appeared on the boards of Drury Lane, as a supernumerary in the processions; and as the representative of sundry devils, Cupids, monkeys, &c. A ludicrous anecdote is told of him at this period: whilst performing one of a band of Lilliputian goblins, introduced in *Macbeth*, by John Kemble, he unfortunately made a false step; and, to the great amusement of the audience, tripped up himself and all his brother demons. Kemble, in no mind to enjoy a laugh which had been created by the failure of one of his own introductions, severely censured little Kean; who is said to have excused himself, by begging the manager to consider that "he had never before appeared in tragedy."

In the September of the year above-mentioned he played Tom Thumb, to his mother's Queen Dolalolla, at Bartholomew Fair; and is described, by one who

saw him act, as a pretty boy, with a good voice; but unquestionably more like a Jew than a Christian child. "Up to this period," says one of his biographers, "Kean had received no education whatever; but he was then placed at a little school, in the neighbourhood of his father's residence, where a very moderate share of knowledge was instilled into his mind, *vi et armis*. The mind of the child had been inoculated with a sort of lawless liberty, and restraint became inimical to its nature; and after vacillating between the certainty of castigation at school, and severity at home, and the chance of existence abroad, our hero left his father's house, 'without a chosen servant to conduct his steps,' and 'went as cabin boy.' The ship in which he entered was bound for Madeira; but long ere she reached her destination, Kean discovered his error; the tyrants of the deck were worse than the legislators of the seminary, and the rope's-end of the one more painful than the birch of the other. His health became impaired under this treatment; and he was, in consequence, sent to the hospital at Madeira, where he spent two months on a bed of sickness. Useless to his captain, and a burthen upon the hospital, he was put on board a homeward-bound vessel, and placed, penniless, upon his native shore. He sought his former home, but his father was no more, and his mother had returned to her original profession, and was in some strolling company, but where, it was impossible to learn. Thus circumstanced, he threw himself on the protection of his uncle, Moses; who, with Miss Tidswell, late of Drury Lane Theatre, supported and instructed him; from the mimic he acquired those little arts, which he even now occasionally indulges in,—i. e. imitating the horn, knife-grinding, and what is commonly called ventriloquism." We do not vouch for the accuracy of the above facts; for the same authority states that Kean passed two years at Eton, which is certainly not the case. One authority

says that he escaped from his vessel, by feigning deafness; and Mr. Lush denies that he owed his education to Moses Kean, or, except in a very trifling degree, to Miss Tidswell; but says that he derived his chief instruction from an aunt, Mrs. Price, of Green Street, Leicester Square.

In 1798 and 1799, he used to act at the house of Mr. Roach, a theatrical bookseller, residing near Drury Lane, in whose garret he played Richard the Third, and various other parts. In Richard, he had a Scotch lassie for his Lady Anne; whose dialect so annoyed him, that he tried to teach her English, and she, in return, gave him a lesson in the part of Sir Pertinax Macsycophant. In 1800, at which time he was known as "the infant prodigy, Master Carey," he used to recite at a spouting-club, held at the Rolls Rooms, Chancery Lane; and in such a manner, as to excite the wonder of all present. Indeed, it seems to be admitted, by all who knew him at this period, that he was, even then, "a splendid actor; and that many of his effects were quite as startling as any of his more matured performances." This opinion is confirmed by Lord Byron; who is made to say, in the life of him by Moore, "Kean began by acting Richard the Third, when quite a boy; and gave all the promise of what he afterwards became."

His talents induced the proprietor of a private theatre, in Lamb's Conduit Street, to engage him to play the leading characters, of which he performed a variety in 1801. About the same period, he broke his leg, whilst riding an act of horsemanship at Bartholomew Fair, but soon recovered from the accident; and, for the next three or four years, "was often about different parts of the country, spouting, riding, or rope dancing." In 1806, he was engaged at the Haymarket Theatre, at a salary of £2 per week, for little business; but even in such parts as were then awarded him, he contrived to make his genius apparent. His acting in Carney (a character now omitted), in Colman's Ways and Means, is particularly mentioned by Dibdin, in his Reminiscences. It is not worth while to enumerate all the inferior parts assigned to him at the Haymarket; suffice it to say, that the most important was that of Rosen-

crantz, in Hamlet. Such, however, was the peculiarity of his character, that in a few months afterwards he quitted a provincial engagement, rather than submit to play Laertes, to the Hamlet of Master Betty.

At the close of the Haymarket season, Kean joined a company at Tunbridge Wells, where he made his first appearance on the 22nd of October, in the characters of Lord Hastings, and Peeping Tom, on the same night. Tyke, and Jerry Sneak, were his contrasts of the following evening; and he subsequently played Mungo, Shacabac, Douglas, Harlequin, Ataliba, &c. &c.; besides frequently singing comic songs between the acts. About the same time, he performed, for a short time, at Croydon; and it is recorded of him, that coming on the stage, one evening, as Alexander the Great, some one in the pit cried out, "Alexander the Little!" Kean immediately turned his head deliberately round, and fixing his eyes, with a scornful look, upon the individual who had uttered the expression, exclaimed, "Yes, Alexander the Little,—but with a great soul."

He left Tunbridge Wells in September, 1807; and after playing successively at Birmingham, Guernsey, and Cheltenham, at the second of which places he is said to have been hissed off, was engaged to lead generally in Cherry's company, then performing in the provinces of Ireland. Here he not only acted Hamlet, Richard, and Othello, but Prince Orlando, in *The Cabinet*, Rugantino, Scaramouch, &c. &c. At Clonmel, he played in a piece called *Brian Borochine*, in which himself was the hero, Mrs. Sheridan Knowles the heroine, and the author of *Virginius* (who was engaged as first singer) the High Priest. Whilst at Swansea, Mrs. Hatton, the sister of Mrs. Siddons, better known as Anne of Swansea, wrote a drama for his benefit; and is said to have fallen in love with him. A piece, called *The Irishman's Hut*, acted about this time, at Waterford, was announced in the bills as written by Mr. Kean; though the manager, Cherry, is said to have declared that "Kean wrote none of that piece, but the bad English in it." Mr. Grattan, who first became acquainted with Kean at Waterford, speaks of his good conduct, and unassuming man-

ners at that place ; and says, indeed, that he owed, probably, to this cause, rather than to any just appreciation of his professional merit, a good benefit, and some private kindnesses. He tells us further that after the tragedy (Hannah More's *Percy*) in which he had appeared for his benefit, "Kean gave a specimen of tight-rope dancing, and another of sparring, with a professional pugilist. He then played the leading part in a musical interlude ; and finished with Chimpanzee, or some such name, the monkey in the melo-dramatic pantomime of *La Perouse*, and in this character, he showed agility scarcely surpassed by Mazurier or Gouffe, and touches of deep tragedy, in the monkey's death scene, which made the whole audience shed tears." He produced some very successful ballets of action, both at Waterford and Swansea, particularly one called *Koa and Zoa*, in which he fought an admirable combat. Mr. Kean left Cherry's company in 1812, in consequence of the manager's refusal to raise his salary from 25s. to 30s. per week.

He subsequently played at Windsor, and recited there, before the royal family, Satan's address to the Sun, from *Paradise Lost*, and the first soliloquy in Shakspeare's *Richard the Third*. Whilst performing at Exeter, he attracted the notice of a Mr. Nation, who strained every nerve to promote his interests, but so little was he appreciated by the Exonians, that they used frequently to remark, "What can Mr. Nation see in that man to make such a fuss about?" By Mr. Nation's invitation, Dr. Drury came over to the theatre, to see Kean act, and was so much pleased with his performance, that he promised to use his influence with Mr. P. Grenfell to procure him an engagement in London. His poverty at this time, may be conceived from the fact, that he borrowed twopence of the barber who shaved him, one morning, to pay for a pint of porter to enable him to sustain the fatigue of his part, saying, he had not twopence himself, and the publican would not give him credit.

It was in the autumn of 1813, when Kean was playing at Dorchester, that Mr. Arnold, deputed by one of the committee of Drury Lane Theatre, at

the instance of Mr. P. Grenfell, came down to witness his performance. Mr. Arnold did not apprise Kean of his arrival, but went immediately to the theatre, and saw him, first, in *The Mountaineers*, and afterwards in *Alexander the Great*, playing to audiences of ten or twelve persons. After the second performance, Mr. Arnold introduced himself to our actor behind the scenes, and invited him to breakfast the next day. On his arrival at home, he said to his wife, "I have ruined myself for ever ; Arnold has been in the house these two nights. I have been playing carelessly, and gagging ; for who can play to such houses?" His wife replied, "It is fortunate for you, that you were ignorant of his presence, or you would certainly have over-acted your part." Kean, however, kept his appointment, in fear and trembling, but was soon relieved when Mr. Arnold began : "In my judgment, Mr. Kean, you must succeed upon the London boards ; but you know the caprice of the public. I make, therefore, two propositions. I will either now engage you, successful or unsuccessful, for three seasons, at eight guineas the first season, ten the second, and twelve the third ; or I will pay your expences to and in London until you can come out, and leave you to make your terms afterwards with the committee if you succeed, or pay your expences back to Dorchester, if you fail." Kean closed with the first proposition, and, on the 26th of January, 1814, was announced, in the Drury Lane bills, for the part of Shylock. A writer in *The New Monthly Magazine*, has some remarks relative to this eventful evening for Kean, which are too interesting to be omitted. "Several ill natured stories," he says, "have been currently repeated, respecting the insults Kean received ; but his sensitiveness made him misconstrue much, and humble as his manner was, it was truly a proud humility. It has been said, that he had no dressing-room assigned him ; this is untrue : he did not choose to dress in the place allotted to him by Mr. Wroughton (then the stage manager), and in dudgeon, went to the supernumeraries' room, and dressed there ; but though, only the day previous to his appearance, he had received a letter from his theatrical friends,

advising him against his rash attempt,—though Mr. Knight had volunteered his opinion that Mr. Kean had better pass his evenings in the front, trying to improve himself by witnessing the performance of good actors,—though Mr. Rae had passed him in the hall without recognising him—though the committee had said, ‘he could not do,’—though a certain set of underlings had christened him, in their jocularly, ‘Mr. Arnold’s hard bargain!’ Kean was not actually dispirited: stung in heart and mind, he certainly was; but, the night before his appearance, he said, “Let me once set my foot before the float, (the foot-lights) and I’ll let them see what I am.” In fact, he had one great attribute of genius, its irrepressibility; all real and all imagined slights (and he was always too apt to imagine the existence of neglect towards him) only confirmed his resolution; he did not come merely to appear, he came to succeed; he relied on his own powers, and on the public judgment, and the little, submissive, meek, and frightened man, that had rehearsed Shylock, was wholly lost when he assumed the gaberdine and beard.” At length the moment arrived, when he was to face the audience; of them he had no fear, it was only the green-room he dreaded, and he had no sooner quitted the wings for the stage, than he seemed perfectly at home. A warm welcome encouraged him, and when he came to his great scene with Tubal, the applause was so tremendous, that all the actors rushed out from the green-room, and stood looking at him from the wings, in mute admiration and surprise. “At the end of this scene,” says the writer from whom we have just quoted, “Kean ran up stairs to the room where he had dressed, to avoid his congratulators, and in the deep recesses of his own proud heart, bury his joys. It appeared to those who were unused to Kean’s enunciation, that he had become hoarse from exertion, but, in fact, he was never in better voice. However, after him went Messrs. Raymond and Arnold, one bearing negus, and the other oranges; and the fact of these great functionaries having done this, proves that the impression he had made was by no means a slight one. The trial scene (though highly ap-

plauded) was rather an anti-climax in effect: such, in fact, it always was; for his scene with Solanio and Tubal, was so overwhelming, that nothing could exceed it. Shylock ends in the fourth act, and before the play was over, Kean had left the theatre.” Such was the impression that his performance made upon the committee, that they presented him with fifty guineas,—destroyed the agreement into which he had entered with Mr. Arnold, and presented him with another engagement at a first-rate salary. His second appearance was in Richard the Third, and from that time, up to the present, he has continued to rank as the first tragic actor of his time, if not of this country.

In February, 1816, Mr. Kean was much censured by the press for his non-appearance on the evening of the 27th, which was ascribed to a fall from a gig, in consequence, as some of the newspapers hinted, of inebriety. This charge gave rise to the following observations from the pen of Hazlitt. “A chasm has been produced in the amusements of Drury Lane Theatre by the accident which has happened to Mr. Kean. He was to have played the Duke of Milan, on Tuesday, but as he had not come to the theatre at the time of the drawing up of the curtain, Mr. Rae came forward to propose another tragedy, Douglas. To this the audience did not assent, and wished to wait. Mr. Kean, however, not appearing, nor any tidings being heard of him, he was at length given up, and two farces substituted in his stead. Conjectures and rumours were afloat; and it was not till the next day that it was discovered that Mr. Kean having dined a few miles in the country, and returning at a very quick pace to keep his engagement at the theatre, was thrown out of his gig, and had his arm dislocated, besides being stunned and very much bruised with the fall. On this accident a grave morning paper is pleased to be facetious. It observes, that this is a very serious accident; that actors in general are liable to serious accidents; that the late Mr. Cooke used to meet with serious accidents; that it is a sad thing to be in the way of such accidents; and that it is to be hoped that Mr. Kean will meet with no more serious accidents.

It is to be hoped that he will not—nor with any such profound observations upon them, if they should happen. Next to that spirit of bigotry which, in a neighbouring country, would deny actors Christian burial after death, we hate that cant of criticism, which slurs over their characters while living, with a half-witted jest. Actors are accused, as a profession, of being extravagant and intemperate. While they are said to be so, as a piece of common cant, they are likely to continue so."

We know not whether Mr. Hazlitt wrote from authority, or his own feelings on the subject; his remarks do him equal honour, but they are misplaced, we suspect, in the present instance. A writer, whose sources of information seem authentic, gives an account of the above affair, which seems to confirm the insinuations of the press on the subject. We learn from him, that on the evening in question, Mr. Kean was at Deptford, and there, in company with a strolling comedian, named Wright, became inebriated. Wright, who was to have performed *Mawworm*, could neither stand nor speak when the curtain drew up; but Kean being just able to do both, insisted on performing the part himself. He accordingly dressed for the character, but became so noisy and ungovernable, that Trotter, the manager, was forced to thrust him off the stage, in doing which, Kean was precipitated down a flight of steps, and received a slight contusion. To deceive the public, however, he appeared with his arm in a sling, although quite recovered, and played in that state, *Richard*, *Macbeth*, and *Othello*, on three successive nights, which so ingratiated the audience, that they received him with louder applause than ever.

Kean was now in the very meridian of his fame as an actor, and from this time may be dated the decline of his character as a man. He no longer received the homage and attention that were every where paid to him, with the same unassuming demeanour which had marked his early career. To be more conspicuous than he was, he affected singularity; boasted that he had refused the invitation of the aristocracy, and despised their patronage; and though a few respectable persons still continued to visit at his own house, he

associated, out of it, with the most dissipated and vulgar characters about town. "I was sorry," says Mr. Grattan, "to see him so evidently drop off from his more respectable connexions. The evil days, on which he fell, I was soon out of the way of knowing the details of; but I heard much of his extravagance,—his feats of horsemanship,—wonderful journeys, and rowing matches,—freaks of unseemly presumption with regard to authors,—affairs of gallantry—Thames prize wherries,—a tame lion, and a secretary. By the aid of many a foolish ceremony, poor Kean was gaining his object, and wasting his means; filling the penny trumpet of an ignoble fame; squandering the fine revenue arising from his professional receipts; and losing, one by one, his grieved supporters, who clung to him long, in spite of the frantic obstinacy with which he tore himself away."

Still the public heard but little of his vulgarity and libertinism, and with them he continued to be a sterling favourite, until the exposition of his connexion with Mrs. Cox. In 1822, he gave one of the many proofs, which he has shown of a generous spirit, by devoting the whole profits of his benefit in aid of the starving Irish. In 1824, we find him at Boulogne, on his return home from a tour through Switzerland, and before embarking for England, he played *Shylock*, in aid of the declining fund of Old Penley's company, refusing to accept any remuneration for his services.

In 1818, Mr. Kean paid a visit to France; and in 1820, and 1825, he performed in America, where he raised a monument to the memory of G. F. Cooke. The principal characters which he has performed since his *début* in the metropolis, besides the two above mentioned, are, *Othello*, *King Lear*, *Richard the Second*, *Macbeth*, *Hamlet*, *Romeo*, *Sir Giles Overreach*, *Sir Edward Mortimer*, *Jaffier*, the Merchant of Bruges, *Ludovico Sforza*, *Zanga*, *Abel Drugger*, *Bertram*, *Coriolanus*, *Brutus*, *Leon*, *Don Felix*, in *The Wonder*, *Duke Aranza*, the Stranger, *Penruddock*, *Hotspur*, &c. His greatest parts, perhaps, are *Richard*, *Shylock*, and *Othello*; yet scarcely below these in excellence, can we call his *Hamlet*, *Lear*, and *Sir Giles Overreach*.

A critic has not inaptly said of this last character, that he went through it as if a fiend were in him; and that his walk round his daughter, dressed up in silk and jewels to receive Lord Lovel, with his searching look at her beauty, was "dangerously sensual, yet inimitably fine." It is told of Kean, that when on his return home after the first night of his *Sir Giles*, his wife inquired how Lord Essex (then an active patron of the actor) was pleased with his success, he replied impetuously, "D——n Lord Essex! the pit rose at me!" His *Abel Drugger* was far below his other performances, and he seems to have been aware of his unfitness for the part, if the following laconic correspondence on the subject between him and Mrs. Garrick be authentic. The widow of the great *Roscus* is said to have written to Kean on the morning following his appearance in the above character; "Dear Sir.—You can't play *Abel Drugger*.—Your's, &c.:" To which he replied, "Dear Madam—I know it.—Your's &c., —E KEAN."

At this time, the trial between himself and Alderman Cox was pending; he spoke of the result with great indifference to Mr. Grattan, and, indeed, that gentleman was "rather impressed with the idea that he did not dislike the approaching contest, which was to display him to the world as a man of gallantry." The disgusting facts, however, which transpired at the trial, produced an impression against him very different from what he had anticipated; debased, indeed, they proved him to be; but it is doubtful whether the public acted either judiciously, or properly, in subsequently hooting him off the stage. It was a blow he never recovered; it did not act upon him as a warning or a check, but as a wound goading him to madness. "I never," says Mr. Grattan, "saw a man so changed; he had all the air of desperation about him. He looked bloated with rage and brandy; his nose was red, his cheeks blotched, his eyes blood-shot; I really pitied him. He had lodgings in Regent Street; but I believe very few of his former friends of any respectability now noticed him. The day I saw him he sat down to the piano, notwithstanding the agitated state of his mind, and sang to me *Lord Ullin's Daughter*, with a

depth, and power, and sweetness, that quite electrified me. I had not heard him sing for many years; his improvement was almost incredible; his accompaniment was also far superior to his former style of playing. I could not repress a deep sentiment of sorrow at the wreck he presented of genius, fame, and wealth. At this period, I believe he had not £100 left of the many thousands he had received. His mind seemed shattered; he was an outcast on the world."

A sort of insanity, indeed, seemed to pervade his actions, after his trial with Alderman Cox. He addressed the audiences, in the course of his provincial tour, on the subject of his private affairs; and, frequently, threw hand-springs and somersets, at rehearsal, exclaiming, "I may as well practice, for I suppose I must go back to this." Being at the Surrey Theatre, one night, when the identical gig, in which Weare was murdered by Thurtell was introduced on the boards, he jumped into the gig, instead of the actor who was to play Weare, and drove it furiously round the Surrey stage. It seems he had known Thurtell, and had received a blow on the face from him with a candlestick, during a row at the Cock and Bottle.

The reaction which took place at length in his favour, produced little change in his sentiments of disgust towards the English public, and he started for America, as was supposed, with the intention of never returning. In two years afterwards, however, he returned, and was received, on his re-appearance in London, with more rapturous applause than ever. Mr. Grattan immediately called upon him, and as that gentleman's account of his intimacy with Kean, assumes, at this period, a biographical shape, we shall incorporate the chief part of it in the present memoir.

It seems that Kean had been induced to leave America in consequence of a hoaxing letter, purporting to come from Mr. Price, the then manager of Drury Lane Theatre, requesting him to return forthwith and take possession of the management of the theatre, which was only held by him (Price) in trust for its "true inheritor," Kean. He did not discover the hoax until his arrival in London, when he was engaged for twelve nights, at one hundred guineas each, and

was received, as we have before said, with enthusiastic applause. At the expiration of the twelve nights, he set out on a provincial tour, and shortly after his return, was announced for a new character at Drury Lane—that of Ben Nazir, in Mr. Grattan's tragedy of that name. "His confidence in the part," says Mr. Grattan, "and in himself, was sufficient to deceive a less sanguine temperament than mine. He repeatedly said, that he hoped to reap as much fame from it as from Maturin's *Bertram*, and that he reckoned on playing it a hundred nights. His portrait in the part was immediately engraved. A new wherry, which Kean was then getting built for his annual prize race on the Thames, was to be called the *Ben Nazir*. The dress in which he was to appear, was to be the most splendid possible; and a notion may be formed on that head, from the fact, that Kean was to pay fifty guineas for it over and above the allowance from the theatre. He read his part with real energy at the rehearsals, studied intensely every day, went to bed sober every night, suggested one or two alterations in the play, talked of nothing but *Ben Nazir*, and, in fact, seemed to be gathering himself up for his most glorious dramatic effort. He requested to be excused attending the last rehearsal, on the pretext that it would only confuse and annoy him, and destroy, perhaps, the effect he wished to reserve for the public performance of the part. Every thing was now ready; Kean declared himself quite perfect, and *Ben Nazir* was announced. The house was crowded, and the author, from a private box, waited with anxiety the rise of the curtain. The two first scenes were tolerably applauded, and the commencement of the third introduced Kean to the audience, who received him with thunders of applause. The intention of the author, and the keeping of the character required him to rush rapidly on the stage, giving utterance to a burst of joyous soliloquy. What was my astonishment to see him, as the scene opened, standing on the centre of the stage, his arms crossed, and his whole attitude one of thoughtful solemnity! He spoke; but what a speech! His look, his manner, his tone, were, to

me, quite appalling; to any other observer they must have been incomprehensible. He stood fixed, drawled out his incoherent words, and gave the notion of a man who had been half-hanged, and then dragged through a horse-pond. My heart, I confess it, sunk deep on my breast, I was utterly shocked * * *. The act closed—a dead silence followed the fall of the curtain; and I felt that I could not bear the voiceless verdict of damnation. I soon recovered myself, and sat out the butchery to the end." Such was the extraordinary end of the hopes which Kean had excited; when he saw Mr. Grattan, he hung down his head, exclaiming, "I have ruined a fine play and myself; I cannot look you in the face." The reader need not, perhaps, be told, that the scene just described arose from the utter failure of Kean's memory; and his suffering the play to be announced, with the consciousness, which it seems he had, of this deficiency, cannot be too severely censured. His appearance in *Ben Nazir*, took place in 1827, since which he occasionally resumed his professional duties, but with visible diminution of his physical, though none of his mental, powers.

Of the private character of Kean enough has been related in the foregoing memoir, to enable the reader to form a tolerably correct estimate. "No one," to use the words of one of his biographers, "ever had the ball so completely at his foot as Kean had; nay, the ball at his foot waited not for the impelling touch, like the fairy clue which ran before the steps of *Fortunatus*, leading him to happiness and fame; it speeded before him; but the inveterate whims of genius lured him into every bye-path of passion and pleasure, and hurried him on,—

— "from flower to flower,
A wearied chace—a wasted hour!"

Frank in his nature, impetuous in his soul, he knew no calmness of object or enjoyment: *aut Caesar aut Nullus* was his motto—He must either fly or burrow! and he never disguised his vices or his virtues. With the genius to have been more than a Garrick in his art, he had the follies and passions at times to reduce him almost beneath

a Cooke in his habits. He could, at Drury Lane, electrify a Byron, and chill the blood at his heart with the fearful energies of his wondrous genius; and, quitting the peers, he could, on the same evening, delight the spirits of the lower house with his brilliant, dashing gaieties, and acted songs."

During the last fifteen or sixteen years, Kean is said to have received, on an average, for his performances, not less than £10,000 per annum, yet he is well known to be frequently in need of pecuniary assistance. This is the more extraordinary, as gambling is not one of his vices, and a generosity even more pernicious and prodigal than his, could hardly have dissipated a sum equal to the above, in so short a space of time. One of his expensive propensities is travelling in a carriage and four on all occasions; but this may be looked upon as one of those silly habits of display which have been attributed to him, rather than as an act of extravagance.

Many anecdotes have been recorded, and more might be told, of Kean's generosity, both of hand and heart; but there are not wanting instances in which his conduct appears to have been much at variance with the general estimate formed of his character. A provincial manager, who had treated him slightly, previously to his metropolitan *début*, afterwards engaged him, in his circuit, giving him half the nightly receipts of the house. These amounted, on an average, to £50 per night, and were regularly brought to Kean in his dressing-room by the manager, who announced his arrival by tapping at the door. Kean, on hearing the knock, always said to his attendant, "See what that man wants;" when the door was opened, and the manager having put down the money, departed as he had entered, without the slightest notice being taken of him by the actor. Some years afterwards, the same manager, who had fallen into unprosperous circumstances, applied to Kean to play for his benefit. He consented, and on the night previous to his appearance, the object of his gratuitous services, meeting him with other actors at a tavern in the town, publicly thanked him for the friendship he had shown in acceding to his request.—

Upon this Kean rose, and looking him steadily in the face, said, "Don't let us misunderstand one another; I am bound to you by no ties from former acquaintance; I don't play for you because you was once my manager, or a manager. If ever man deserved his destiny, it is you; if ever there was a family of tyrants, it is yours; I do not play for you from former friendship, but I play for you because you are a fallen man." This severe rebuke was, as Kean afterwards acknowledged to a friend, under the circumstances, ungenerous; but, he added, "when me and mine were starving, that fellow refused to let a subscription for me be entertained in the theatre." Somewhat akin to the foregoing, is the following anecdote:—

During the recess, which followed Kean's first triumphant season at Drury Lane, he accepted an offer to play at Portsmouth. He had then become the great Mr. Kean, travelled in his own chariot, gave splendid dinners, and was an honoured guest at the board of every manager. On the morning of the day on which he was to make his appearance at the Portsmouth Theatre, the manager and two or three friends invited Mr. Kean to take a glass of Madeira and a biscuit at one of the principal hotels. The party entered the hotel, and seated themselves. The wine and biscuits were brought, and the landlord, "albeit a great man," could not do less for such a guest as Mr. Kean, than wait upon him in person. Kean had no sooner perceived the landlord, than darting upon him one of those soul-searching looks, for which he was so celebrated, he exclaimed, "Stop,—is not your name —?" "Yes, sir," said the landlord, astonished at his looks, and at the tone in which he addressed him. "Then," said Kean, "I will not eat or drink in your house. Eight years ago, I went into your coffee-room, and modestly requested a glass of ale; you surveyed me from top to toe, and, having done so, I heard you give some directions to your waiter, who presented me the glass in one hand, holding out the other for the money; I paid it, sir, and he then relinquished his hold of the glass. I am better dressed now,—I can drink Madeira,—I am waited upon

by the landlord in person; but am I not the same Edmund Kean as I was then? and had not Edmund Kean then the same feelings that he has now? Away with you, sir,—avaunt! your sight pains me!” and, having said this, he took his hat, and hastily left the apartment. “Now,” said Kean, when they had quitted the house, “I will take you to an honest fellow, who was kind to me in my days of misfortune.” They entered a third-rate house, and, having ordered some wine, desired to see the landlord. He came, but it was not the host of Kean’s recollection; he was dead. There was, however, a sort of half-waiter, half-pot-boy, who had lived at the house when Kean frequented it, and who was a great favourite of his master. Kean, with a tear in his eye, inquired about the family of the deceased landlord; and, on leaving the house, asked the waiter what o’clock it was. “I will see, sir,” said the waiter, running to the stairs at the head of which stood a clock. “Have you no watch?” said Kean. “No, sir.” “Take that, and buy one; and, whenever you look at it, think of your late master.” The actor put five pounds into the hands of the waiter, who remained mute with astonishment.

But if he felt injuries and insults deeply, he was equally mindful of, and prone to exaggerate, benefits. For a fellow-actor, who had given him a dinner and breakfast at Richmond, when he was without money there, he afterwards procured a three years’ engagement, equipped him for the theatre at his own expense, and lavished several other kindnesses upon him. In contrast with this, we may mention the fact of his borrowing half-a-guinea on his wedding day, and returning to the lender, some years afterwards, only the exact amount, with “Mr. Kean’s compliments.” The kindness of his Richmond friend he would seldom speak of, without adding, *bis dat, qui cito dat*. We mention this for the purpose of alluding to his fondness for Latin quotations, in order, as it is said, to favour the fiction of his Etonian education: and a story told of R. Phillips (his secretary), shows how much this weakness was remarked by his companions. Kean was at some nocturnal vigil, and

Phillips waiting for him, when the following colloquy arose:—

Time—Two in the morning.

*Phillips—*Waiter, what was Mr. Kean doing, when you left the room?

*Waiter—*Playing the piano, sir, and singing.

*Phillips—*Oh! come, he’s all right, then.

Quarter past Two.

*Phillips—*What’s Mr. Kean doing now?

*Waiter—*Making a speech, sir, about Shakspeare.

*Phillips—*He’s getting drunk; you’d better order the carriage.

Half-past Two.

*Phillips—*What’s he at now?

*Waiter—*He’s talking Latin, sir.

*Phillips—*Then he is drunk. I must get him away.

Though Kean passed much of his time with low associates, his contempt of them would occasionally break forth, and it was always doubtful whether he would be offended or pleased with their familiarity. At a public-house in the Strand, which he used, at one time, to frequent, one Fuller, a ventriloquist and mimic, was a constant guest, but amid his imitations, never ventured upon one of Kean, when the tragedian was present. One night, however, after he had given some of several eminent performers, he was encouraged by Kean himself to imitate him in his presence. Fuller commenced, but before he had enunciated three lines, Kean threw a glass of wine in his face, declaring that if he thought he were such a wretch as the former depicted, he would hang himself.

Kean felt his talents from the first, and although, in his early career, he played Harlequin, could not endure the character. He used to say, “I never feel degraded, but when I have that motley jacket on my back.” Whilst at Exeter, playing second parts to Betty, in 1812, he was met by a friend, one night, wandering about the town in a drizzling rain, after the performance had ended. His friend discovered that he was much chagrined at the success of Betty, and was in too agitated a state to go home. When his friend expostulated with him, he replied, “I must feel deeply, sir; he commands overflowing houses,—I play to empty benches; I know my powers are superior to his.” His capital fencing induced some of his friends to offer to set him up as a teacher in that art before he came out at Drury Lane, but he refused, saying, “It never

shall be said that I was a fencing master." He came, one day, to the writer who tells the anecdote, in great spirits, exclaiming, "My fortune's made! Lord Cork has bespoken Othello; we know his reputation as a critic, and I will not lose the opportunity." The next day, he was asked what success he had met with. "Do not name it, sir," he replied; "I am miserable; whilst I was playing the finest parts of Othello, in my best style, my Lord Cork's children were playing at hot cockles in front of the box, and Lord and Lady C. laughing at them."

Mr. Grattan says, that the only lord Kean could bear, was Lord Byron; and that the example of the poet had a baneful influence on the conduct of the actor. Kean, however, was not sufficiently prepossessed in favour of Lord Byron to neglect other and less gifted, but, probably, more friendly, associates. After dining with his lordship, one day, he suddenly left the table, and, as it turned out afterwards, joined a party at Cribb's tavern, who had assembled there by the invitation of Incledon. Incledon was a man whose conversation was so continuously gross, that many who admired his talents, were obliged to forswear his society. Lord Byron was, therefore, somewhat nettled, when he heard that Kean had quitted his own society for that of Incledon, and did not speak to him until some months afterwards, on the occasion of seeing him perform Sir Giles Overreach for the first time. When Kean was carried off the stage, he felt once more the pressure of Byron's friendly grasp, as the noble bard exclaimed, "Great, great, by Jove! that *was* acting! But, hang it! you should not have treated me so scurvily, by running off from the Kinnairds to such a place as Cribb's!" Kean then explained to the "wayward Childe" his early obligations to Incledon; and Byron pardoned the offence for the kindly gratitude of the motive. On another occasion, his regard for Incledon was more strongly put to the test. Lord Essex, who had declared his intention of using his most strenuous exertions in his favour, expressed as much to Kean one day; "But," continued the earl, "I have just heard, with much concern, a circumstance which would interfere with all our in-

tentions and views in this respect; and I have sent for you, in the hope that you may enable me to give an immediate contradiction to the report, which is, that you have been seen walking in Bond Street, arm in arm with Mr. Incledon. Now, although Mr. Incledon enjoyed considerable celebrity as a vocalist, yet, as he never did belong to our "set," and as his popularity is now quite *passée*, it is a duty which I conceive I owe to you, as well as to myself and our friends, to say, that your continued intimacy with him may militate against your own reception in the circles in which you have hitherto been a most welcome guest." Kean's reply was as prompt as it was ingenuous and manly:—"My Lord, Mr. Incledon was my friend, in the strictest sense of the word, when I had scarcely another friend in the world; and if I could now desert him, in the decline of his popularity, or the fall of his fortune, I should little deserve the friendship of any man, and be quite unworthy of the favourable opinion your lordship has done me the honour to entertain of me." And so saying, he rose from his seat, and bowing to the noble earl, left the room.

Kean was, one day, invited to dine with Mr. Grattan and some other gentlemen. The party soon got convivial, when our actor, starting up, said he had another engagement for the evening, which he must fulfil, and insisted on taking Mr. Grattan and his friends with him. "We all squeezed," says Grattan, "as well as we could into Kean's chariot, which waited at the door, and away we went, not knowing or caring in what direction. After a short time, and a furious drive, the carriage stopped at the head of a very narrow passage. We got out without any order of precedence, and followed our leader, with considerable assistance from the walls of the passage, against which we

Went knicketty knock,
Like pebbles in Carisbrook Well.

We arrived at an open door, evidently that of a tavern or hotel, from the bustling welcome awarded to Roscius and to us, who followed him, by the self-announcing landlord, and half a score of waiters, women, and attendant gazers, who all struggled for a look at 'the

great man.' He staggered rapidly up stairs, and we three after him; and he, to the apparent horror of several of the waiters and others, dashed at once at the large folding doors of the first-floor apartment, and in we all rushed into a room where there were assembled full sixty persons at a long supper table. A shout of applause hailed Kean as he entered; but when we popped in after him, a loud murmur of disapprobation was raised. A hustling sort of expostulation and explanation ensued; which terminated in our being obliged to withdraw, along with Kean, and four or five of the party, into an adjoining room, where we were made to comprehend the outrageous violation committed by this grand master of the association, against the rigid law, of which he was the founder, that no stranger could be admitted into the society without a formal introduction, and a regular accordance to its sacred regulations. In short, we each entered our name in an expansive register, got a printed card in return, paid two or three pounds for fees, took a mock oath, blindfolded, on an old book of ballads, and were then announced as members, in due form, of the notorious association, or club, or fraternity, called collectively, 'The Wolves.' "

The merits of Kean as an actor demand no brief space for consideration; volumes, indeed, might be written as commentaries upon his glorious embodiments of the poet's glorious creations. Despite his diminutive figure, he has only to speak, to move, or to look, and the outflashing of intellectual might at once stamps him as the principal person on the stage. Who, but for his previous knowledge of the fact, expects to see Richard, as played by Kean, fall beneath Richmond; five Richmonds he has already slain, and we tremble for the sixth, as his foe, with a blood-hound's thirst and a tiger's rage, pants to annihilate him. It is no laughable matter to see the soldiers driven across the stage by *him*; he is no pantomime Patagonian, terrifying by his unnatural stature; but a spirit of supernatural vigour, awful to look upon, and almost impious to resist; one, whose eye, smiting swifter and sharper than his sword, might paralyze a Hercules, and make an Achilles shudder.

His Richard, indeed, from beginning to end, executes with such sublime energies his darkest purposes, that we are surprised into admiration, before we have time to remember that "wonder is involuntary praise." As he hurries on with reckless and unshrinking strides, to the goal-post of his ambition, crushing, rather than baffling, every obstacle in his path, we are almost forced to acknowledge the omnipotence of will in the creature, as well as in the Creator. So overwhelming does his presence appear, that all the rest of the *dramatis personæ*, seem the actual nonentities which he treats them—mere instruments of his designs, plastic to every shaping of his thoughts, and equally unable to comprehend or resist the power by which they are moulded. Nor is he less despotic in death than life; there is more grandeur and supremacy in his tottering form, and blasting glance at his foe, than invests the triumphant and grateful form of Richmond himself. Richard has not yielded to Richmond, but to death; and even to that enemy, has not ceded without a preternatural struggle. Of his *Lear*, how shall we speak in adequate terms? To particularize the numerous beauties of his acting in this affecting character, would be to transcribe the whole part. He was greatest, perhaps, in his scene with Edgar in the storm; his delivery of the words,

Oh! I have taken too little care of this, &c.

and his subsequent discourse with Edgar, whom he calls his "philosopher," was, to our mind, one of the most sublime exhibitions on the stage. There was something, indeed, about all Kean's old men, which belonged to no other actor's representation of them; his mental powers evidently transcended his physical; and the very feebleness of the latter, gave an additional force and pathos to the former. This was not more visible in his *Lear* and *Shylock*, than in his personation of Walter Scott's *Jew*, Isaac of York, which Kean played some years ago, in a drama, founded on *Ivanhoe*, called *The Hebrew*. His *Romeo*, *Macbeth*, *Richard the Second*, and *Coriolanus*, were fine only in parts, but in those parts few ever equalled, none have surpassed him. We must not omit to

mention his Brutus, Ludovico Sforza, Bertram, Leon, the Stranger, Sir Edward Mortimer, Penruddock, Hotspur, &c., in all of which he struck out some original beauties. But his great triumphs were, his Richard, Lear, Othello, Hamlet, and Sir Giles Overreach. Of the two first, we have already spoken. Our idea of his Hamlet corresponds perfectly with the following remarks of a literary critic:—"It was," says the writer, "all, or nearly all, that it should be,—meditative, natural, and sweetly forlorn; it quite took the heart captive. We have seen John Kemble, Young, and others, in the character; but they were formally scholastic, or coldly dignified, and impressive only. Kean looked the young and melancholy prince, wandering in the desolation of his own thought and wrecked passion. In him, you saw that slight words, which stirred not those around—to him 'whispered the o'erfraught heart, and bade it break!' He abandoned himself to the indolent sadness of the scene, and was more Shaksperian in his spirit than any other actor we have ever witnessed. The interviews with Ophelia were exquisitely touching; and the strange one, in which he burst into a raving rhapsody, was softened down by an evident suppression of feeling; and was finally touched with the most delicate tenderness, by his slowly returning, after an abrupt departure, and, after gazing with inexpressible love and sadness at Ophelia, gently pressing her hand to his lips."

His Othello was a performance at once harrowing, fearful, and sublime. His love, his jealousy, his despair, his revenge, and his remorse, were like so many successive pictures of those passions, portrayed in their most glaring colours and darkest shades. What a gush of devotion seems to issue from his heart, when he exclaimed, in the returning transport of passion:—

Perdition catch my soul, but I do love her!

When the jealousy which Iago, by warning him to beware of, has at length excited in his breast, begins to work, how tremendous—not to say, awful—are the conflicts in his breast between love and hatred,—hope and despair. Doting to excess, he loathes with proportionate vehemence; and the frantic

energy with which he thunders out "D—her! lewd minx!" only proclaims with what idolatry he has loved the woman he now curses. Then, in the scene with Iago, when, after listening to the villain's insinuations, till his heart-strings seem on the point of breaking, how sublime the impulse with which he starts from his agonizing reverie, and springing upon his wife's slanderer, strives to terrify him, by the threatenings of inevitable damnation, into a denial of her guilt. What power seems in his arm, as the heartless Italian shakes in its grasp! we never witnessed this part of his performance without being so carried away, as with difficulty to restrain ourselves from leaping on the stage, and helping Othello to strangle Iago on the spot. How beautiful a contrast to this furious, but vain ebullition, is the calm and mournful composure with which he used to utter "Farewell!" &c.; his tones knelled on the heart like the moaning of the wintry wind, sighing, as it were, over the departed leaves of summer, that no longer vibrated to its gentlest breathings or its loudest gusts.

We have now only to notice his Sir Giles Overreach, a character requiring a very different order of conception from the one we have just dismissed. It has never been our lot to witness his personation of this character, which many of his admirers pronounce to be his *chef-d'œuvre*; and the following remarks would seem to have proceeded from one who was of that opinion.—"Throughout the whole of the play," says the writer, "Mr. Kean presents us with the true conception of his author—and every line, which is beautifully expressed by the author, is rendered still more strikingly beautiful by his energetic and characteristic delivery, accompanied by acting of the most chaste and natural description. The sarcastic manner in which he delivers many of that sort of passages with which the part abounds, has perhaps never been equalled by any other actor, past or present. As in his performance of Richard, he bends up all his energies towards the one great end—the aggrandizement of his daughter. 'Great men choose greater sins—ambition's mine,' is his motto through-

out. He feels not the checks of conscience,—he seeks not to vindicate his conduct,—he has no generous feelings, no dignified sentiments. He is a knave, and his disposition is violent; and the deplorable state to which he is at last reduced, is the natural consequence of the continual and exclusive application of his mental and bodily faculties to one object—that of ambition. In the personification of such a despicable character, it may be easily seen how well the powers of Mr. Kean assimilate with the idea of the poet; his look, his gait, his voice, and his action, are all suitable to the part; and when we add to these, his own peculiar conception, we are presented with a powerfully drawn and highly finished portrait, which all who see it must appreciate. It is in the last scene of his performance, that he is peculiarly grand; it is not acting; it is the reality of nature. His mental distress and ruined look, when he finds his dearest hopes blasted for ever, at the moment when he fully expected their completion,—his trembling nerves, slackened sinews, and aguish-shivering, when he learns all is lost; and the malicious grin of hatred, scorn, and contempt, with which he regards the destroyers of his plans, by whom ‘his hopes and labours have been defeated and made void,’ are gems of acting, the most original, bold, and impressive, ever witnessed, and are striking specimens of his gigantic powers. In fact, in this character, Mr. Kean has no equal nor rival: his very physical defects are beauties; he is altogether what he appears to be—the character is not assumed. In this performance, the critic has not to wander in search of beauties, or expatiate on errors. The brightness of the effulgence dazzles the eye that would examine it; the impulse of every feeling checks the head that would prepare to censure. He stands superior and alone.”

We shall conclude our memoir with a few anecdotes relating to Kean and Kemble. When the former first appeared at Drury Lane Theatre, many

of the friends and admirers of the latter endeavoured to decry Kean. One night, in the green-room, an officious performer asked Kemble if he had seen Kean? “I have not,” was the reply. “Oh! sir, he is nothing but a croaker!” returned the other. Kemble immediately rose, and with a dignity peculiar to himself, said, “Probably, that gentleman’s croaking is superior to some people’s acting.”

On another occasion, when Kemble was witnessing the performance of Kean, in *Othello*, some servile admirer turned round to him, exclaiming, “All humbug!” upon which, Kemble very significantly said, “If so, sir, he is the most extraordinary humbug I ever witnessed.” Mr. Kemble, on one occasion, being asked his opinion of Kean, said, “Our styles are so totally different, that you must not expect me to like that of Mr. Kean; but one thing I must say in his favour,—he is at all times terribly in earnest.” Being asked, whether he had yet seen Kean as *Othello*, Kemble immediately said, “I did not see Mr. Kean, but *Othello*.”

While Kean was once rehearsing on the Birmingham stage, a conversation ensued regarding the merits of the two rival tragedians; and, after all present had expressed, pretty unequivocally, their likes and dislikes, Kean wound up the agreeable colloquy, by the following piece of dexterity: “I have been told,” said he, striking into the conversation, “that most people imagine they cannot praise me, without detracting, in some measure, from the fair fame of John Kemble; this is a mistake; ‘let every tub stand on its own bottom,’ say I. John Kemble was an actor, a very great actor; but however great an actor he was, I can show you one thing he could not do.” So saying, Kean, with the elasticity of an harlequin, cut a summerset, to the no small amusement of the histrionic critics.

Mr. Kean married a Miss Chapman, of Waterford, by whom he has one son living, Mr. Charles Kean, whose appearance on the stage is said to have been much against his father’s consent.

WILLIAM FARREN.

THIS celebrated comedian was born in London, about the year 1787, though his youthful appearance off the stage would bespeak a much later date. His father, who was also an actor, is said to have left him a fortune of £8,000. He was educated at the academy in Soho Square, and made his theatrical *débüt* at Plymouth, about the year 1806, as Lovegold, in *The Miser*. He met with a favourable reception, which also attended his performance of his next character, Sir Adam Contest, a part in which he has since become so celebrated. From Plymouth, he proceeded to Dublin, where he received an offer from Drury Lane, but thinking the terms inadequate, declined accepting it. He was, for some time, stage manager of the Dublin Theatre, and performed there for several years, with the most enthusiastic applause. In the Irish capital he was an especial favourite, and was not only caressed on the stage, but moved in the first circles of private society.

On the 10th of September, 1818, Mr. Farren made his *débüt* at Covent Garden Theatre, in the character of Sir Peter Teazle. Great expectations had been formed of his acting, and the theatre was crowded to witness it; his performance was worthy of the excitement that had preceded it, and he was at once ranked among the first comedians of the day. From that time his professional career has been one uninterrupted course of success; and, now that Dowton is upon the wane, he may be considered the only first-

rate representative of old men in comedy, on the British stage. He has latterly played at the Haymarket and Drury Lane; and some of his performances at the latter theatre, have added considerably to his popularity. Among others, we may mention his Mr. Primrose, in *Popping the Question*, a rich and genuine piece of comic acting.

The finest performance of Mr. Farren is his Lord Ogleby, but he is scarcely inferior in Sir Peter Teazle, Sir Anthony Absolute, Sir Fretful Plagiary, Sir Bashful Constant, Bailie Nichol Jarvie, and a few others. We should not omit to mention his Isaac, in the play of *Ivanhoe*. "It was," in the words of a critic, "a very talented assumption; affecting, to a high degree. His *making up*, too, for this part, was admirable. You had before you, the miserable victim of bigotry, fanaticism, and intolerance,—hunted and hopeless,—his every glance was the glance of fear,—he had a bow of servility even to his own shadow,—and his sigh, as he gazed on his beautiful Rebecca, was true, indeed, to nature."

Mr. Farren is about five feet ten inches in height, and walks with a stoop, contracted, probably, from his frequent assumption of the characters of old men. He is married, but, according to report, separated from his wife. The circumstances are given at full length by one of Mr. Farren's biographers, but we do not think this a proper place for transcribing the account.

T. P. COOKE.

THIS gentleman was born about the year 1788, in Titchfield Street, Oxford Street, where his father practised as a surgeon, but died soon after the birth of the subject of our memoir, who was

left without any provision. At an early age, he, in consequence, entered the navy, and was present at the blockade of Toulon, and the victory of St. Vincent. After being wrecked in

the Raven, near Cuxhaven, he joined the Prince of Wales, which formed part of the squadron employed in the blockade of Brest. At the peace of Amiens, he was paid off, and left the navy.

His first appearance on the stage was in January, 1804, at the Royalty Theatre, where he played a few subordinate characters in such a manner as to procure him an engagement at Astley's Amphitheatre, and, subsequently, at the Lyceum, under the management of Laurent, the celebrated clown. In 1808, he became stage manager of the Surrey, and performed there a variety of characters in melo-drama. During the recess, he joined Mr. H. Johnstone's company, at the Peter Street Theatre, Dublin; and among other parts, is said to have added considerably to his reputation by his performance of Clown in a harlequinade. On his return to the Surrey, he evinced great pantomimic powers as Obi, in *Three-fingered Jack*; and, in conjunction with Cobham, personated a variety of tragic heroes. In September, 1816, he made his *début* at Drury Lane, as Diego Monferz, in a melo-drama, called, *Quito Gate*, and was well received. His second appearance at that theatre, was in the part of Bagatelle, in *The Poor Soldier*, one of his most effective performances. It was succeeded by his Hans Zetzler, in *The Innkeeper's Daughter*, an admirable personation, that alone stamped him a sterling actor.

After having re-appeared at the Surrey, Mr. Cooke transferred his services successively to the Lyceum, Covent Garden, the Coburg, and the Adelphi. The Lyceum, and the Adelphi stages, have afforded the best displays of his abilities; and his performance at the former, of *Frankenstein*, and at the latter, of *Long Tom Coffin*, in *The Pilot*, are still amongst the most popular exhibitions on the respective boards of those theatres. Of his *Frankenstein*, a critic has not inaptly said, "the thing is a creation of his own brain—it is an embodying of a poetical and supernatural vision. It contains no trait of the theatre—no shade of anything that has been done before—he comes to our view a mass of moving matter, without stimulus or intellect—he seems to have eyesight

without vision—he moves as if unconscious that he is moving, and presents us a perfect and appalling picture of an immense machine, moving without any direct or appropriate purpose. What can be more dreadful than his manner of walking against the ballustrade, as if unconscious of the nature of the wooden obstruction, until forcing it down by mere manual power, he falls to the ground? What can be more harrassing than the respiration which supplies the place of speech?—a feature in the performance as novel as it was natural. Were we inclined to minutely particularize beauties, we should name his seizing the sword, gazing on the child, &c., &c.; but description can do no justice to an effort like this, or convey any idea of a performance, every iota of which is fraught with extraordinary indications of intellect and acquirement. The dressing of this unearthly being, is another point in which our hero has been pre-eminently successful. The creature, raised from the particles of human remains gathered from the charnel-house, is brought before you in the green ghastly hue of putrescent flesh. It is, indeed, the realization of a walking corpse; and his lack-lustre eye, and wild and withered air, render it upon the whole the most finished *outré* exhibition that the stage of this country ever beheld."

Mr. Cooke's other prominent characters are, the Vampire, Gordon the Gypsy, Dirk Hatterick, Epaulette, in *Fontainbleau*, Orson, in *The Iron Chest*, Rinaldo, in *Gil Blas*, and the Duke of Argyle, in *The Heart of Mid-Lothian*. After Decamp and Mathews, and a very little way behind them, he is considered the best Frenchman on the stage; in melo-drama, he is equal to Wallack; and in serious pantomime, superior to any actor now upon the stage. His performance of *Frankenstein*, at Paris, created a sensation in that capital, which is yet remembered. One of his most arduous performances, the public are, perhaps, not generally aware of; we allude to the part which he is said to take, annually, in the lord mayor's show, as the *Man in Armour*.

In person, Mr. Cooke is within an inch of six feet; he is married, and, said to be of domestic habits, and unassuming manners.

WILLIAM CHARLES MACREADY.

WILLIAM CHAS. MACREADY was born in the year 1789. His father was originally an upholsterer in Dublin, but became, subsequently, an actor and manager of the Bristol, Newcastle, Birmingham, and other provincial theatres. The subject of the present memoir is said to have been designed for the church, but "circumstances" which are not explained by the biographer who uses the word, induced him finally to choose the profession of an actor.

After having made a great impression at Bath, and other towns, where his father was manager, Mr. Macready appeared, for the first time, at Covent Garden, on the 16th of September, 1816, as Orestes, in *The Distrest Mother*. His *début* caused much excitement in the theatrical world, and Kean, and other eminent actors, were among the crowded audience who witnessed and applauded his performance. A critic of the day thus notices him: "Mr. Macready's personation of Orestes is, in many parts, very fine. Not being used to such a large theatre as Covent Garden, an allowance must be made for his voice being occasionally too low; some of his tones remind us of Mr. Elliston's, who, we apprehend, has been Mr. Macready's model. Those who recollect Mr. Holman's Orestes, will be delighted with the superiority of this young man's performance: his love, his apprehensions, his hopes, and his despair, were admirably depicted; and his mad scene was a natural picture of insanity." The occasional lowness of Mr. Macready's voice, above noticed, has no longer the same excuse; yet it is a fault of which he has still to cure himself; for, in some parts, he might as well be without any voice at all, for anything that the majority of the house hear to the contrary. His low tones, as a critic has somewhere said of a certain singer's minuendo notes, are so exceedingly confidential, that they seldom penetrate beyond the ear of the orchestra.

At the conclusion of the tragedy of *The Distrest Mother*, the announcement

of Mr. Macready's re-appearance was hailed with three distinct rounds of applause, yet his second performance of Orestes did not prove very attractive. During the next four years, he continued rather stationary than rising in reputation; but, on the production of *Rob Roy*, he added another feather to his plume by his masterly representation of the romantic outlaw. His *Coriolanus*, also, increased the number of his admirers; and his *Virginius*, *Mirandola*, *Hamlet*, and *Richard the Third*, were considered very masterly personations.

On removing from Covent Garden to Drury Lane, he became the original representative of the respective heroes of Mr. Knowles's *Caius Gracchus*, and *William Tell*, the last of which is, perhaps, his most popular character. He re-appeared at Drury Lane in 1826, and from that time to the present has continued to hold that high rank in public estimation, to which his merits so fully entitled him.

Many stories have been recorded of Mr. Macready's hauteur and arrogance behind the scenes, and in private society; but we do not feel ourselves warranted in giving publicity to statements which belong rather to gossip than biography, and do not certainly affect the merit of the subject of our memoir as an actor. We shall, therefore, only state, that Mr. Macready married, about the year 1824, a lady whose mind is said to have been formed under his own instruction. We devote the remainder of this memoir to the following just estimate of his professional merits:—

"Respecting Mr. Macready's histrionic talents there is a considerable diversity of opinion. About five-eighths of London declare Kean to be the first English actor; two of the remaining three, perhaps, vote for Young; and one-eighth for Macready; but, singular to say, all the Keanites say Macready is next to their favourite, and all the Youngites rank Macready above Kean; so that, in fact, Mr. Macready is

more generally considered a great actor than either Kean or Young. If you examine an actor by particular parts, however satisfactory this sort of criticism may be to the million, you never arrive at any real conclusion. Othello and Richard, for instance, are decidedly Kean's; yet in Iago (who contains a touch of the Richard quality) Young (failing in Richard), succeeds eminently. Macready, though peculiarly great in declamatory parts, fails in Rolla. It is said that Mr. Kean deems Lear, and Messrs. Macready and Young reckon Hamlet, their best personations. If so, they are all mistaken. Pierre, is Young's *chef d'œuvre*; Othello, Kean's; and Rob Roy, Macready's. Mr. Macready is not generally successful in Shakspeare. Othello, Iago, and Jaques, prove our assertions; and his Hamlet is not satisfactory; though his Coriolanus and Richard, were excellent indeed. The latter, to parody the remarks on Paradise Lost, "was only not the greatest Richard, because it

was not the first." Mr. Macready, like Kean, succeeds best where he has much to do, much to imply, little to enunciate; for though a fine speaker, he ceases to act when he begins to declaim. There is a catching of the breath, and somewhat resembling a burr in his enunciation, that is painful to the hearer; and however skilfully he makes these defects turn to advantage in the dagger scene of Macbeth, they destroy the part of Hamlet, and lessen the effect of Virginius. Mr. Macready has adopted from his rival, within the last four years, a system of sudden transition, and carried it to a degree of painful imitation. These children of adoption evidently appear strangers to his heart,—they seem not to care for him,—and only give occasion for regret, that an original actor should degrade himself with seven-eighths of the house, to please some score rabble in the gallery, who like to hear the voice suddenly rise and drop, like the water-spout in the Temple."

JOHN PRITT HARLEY.

THE father of this gentleman was a silk mercer in the parish of St. Martin-in-the-Fields, where his son was born, in February, 1790; although one of his biographers says, 1786. After having received a good education, he was, at the age of fifteen, placed with a linen-draper. In this situation he contracted an intimacy with Oxberry, who, we are told, was the companion of his Sunday walks, the *confidante* of his scenic wishes, and the judge of his probationary efforts. On the departure of his friend, however, on a provincial circuit, Harley's ambition for the stage decreased, and leaving the linen-drapery business, he was, for some time, a clerk in the office of Messrs. Windus and Holloway, in Chancery Lane.

But he had rather postponed than relinquished his views with regard to the stage, and accordingly, in 1806 or 1807, we find him a member of Jerrold's company, at Cranbrook, in Kent. He next joined Mr. Trotter's, at Southend, and remained in this circuit for

many years, during which he improved considerably as a low comedy actor. He subsequently played at York, and again at Brighton, and Worthing, where he became acquainted with Michael Kelly, who recommended him to Mr. Arnold. Being engaged by that gentleman, he made his *début* at the English Opera House, on the 15th of July, 1815, as Marcelli, in *The Devil's Bridge*, and Peter Fidget, in *The Boarding House*. His reception was favourable in the extreme, and he gained such ground in public estimation, by his subsequent performance of Mingle, Leatherhead, Rattle, and Pedrillo, that the Drury Lane management almost immediately secured his services.

Mr. Harley made his first appearance at the last-mentioned theatre on the 16th of September, 1815, as Lissardo, in *The Wonder*, and made one of those decided hits that at once establish the reputation of an actor. His success, however, was somewhat dearly

bought; for failing to appear, in due time, at the English Opera House, the proprietor brought an action against him for his default, and obtained a verdict of £1,000. The payment of this sum, however, it is said, Mr. Arnold has never enforced. Mr. Harley has latterly confined his services in the metropolis to Drury Lane. His best performances are, Phantom, in Frightened to Death, and Popolino, in The Sleeping Draught, in which he is altogether unrivalled. He is one of the most bustling actors on the stage, and seldom fails to engage the favour of the audience by his good humour and cheerful appearance alone. "He never," as a critic says, "delights us with any stirring touch of nature, and but seldom with any markings of character, though he frequently extorts our laughter, at

the expense of our sense of propriety, by his eccentricity. In fact, he is an excellent farce actor, but in comedy he is beyond his depth; and though he may keep his head above water by paddling, he can never bravely breast the billows. His Phantom, Whimsiculo, Edward (Haunted Tower), Caleb Quotem, Peter Fidget, &c., &c., are all good performances; and if he falls below the level of Bannister, Fawcett, and Lovegrove, in them respectively, yet, as an artist, portraying the whole, he rises above any one of them."

Mr. Harley is said to be as hypochondriacal and reserved off the stage, as he is lively and cheerful on it. He is unmarried; though, as we are informed, he has, more than once, been on the point of marriage.

FRANCES MARIA KELLY.

FRANCES MARIA KELLY was born at Brighton, on the 15th of December, 1790. Her father was an officer in the army, and brother to Michael Kelly, under whom the subject of our memoir studied music and singing. Being destined for the stage, she made her appearance in 1800, as one of the chorus singers at Drury Lane, and also played there a few parts suited to her age. From that time till 1807, she studied her profession with great assiduity, and, in the latter year, made her *début* at Glasgow; where, in spite of her timidity, she soon became a great favourite. In 1808, she formed part of Mr. Colman's company, at the Haymarket; but her confidence vanished before a London audience, and she would have been doomed, perhaps, to obscurity, had not the penetration of Mr. Arnold discovered the latent talent which she possessed.

At the English Opera House she soon came into notice, particularly through her performance of Beatrice, in Tricks upon Travellers. Her Brunette, in Yes or No, added to her reputation; and her performance in False Alarms, in the part originally sustained by Madame Storace, was considered

superior to that of her predecessor. From the English Opera House she went to Drury Lane, but her celebrity has arisen chiefly from the appropriate cast of characters selected for her by the judicious manager of the former theatre.

Miss Kelly's attractions (if we may apply that term to a lady with more talents than beauty), endangered her life upon the stage on two occasions. Whilst performing at Drury Lane, a person, who had previously declared his attachment towards her, fired at her from the pit, and an attack of a similar nature was made upon her on the Dublin boards. In neither case did she receive any injury; and at Drury Lane she insisted on going through her performance, and after she had recovered from the shock, "came forward amidst a welcome, not merely of hands, but of voices and tears."

As an actress, Miss Kelly has shown a versatility displayed by scarcely any other performer on the stage. In genteel comedy she is more than respectable; in domestic tragedy, unrivalled; and in opera, capable of sustaining a first-rate part, though not with first-rate powers. She once played Man-

dane, in Artaxerxes, and sang all the songs with great effect, not omitting *The Soldier Tired*. Her romps are scarcely inferior to Mrs. Jordan's, and her waiting-maids upon a par with Mrs. Orger's. But it is in domestic melodrama, such as *The Sergeant's Wife*, *The Maid and the Magpie*, *The Inn-keeper's Daughter*, &c. that she chiefly excels. Her natural style of acting in these pieces never fails to produce the most powerful effect upon her audience; indeed, though she may not astonish or thrill, like Mrs. Siddons, we question if she does not much more effectually interest our affections and awaken our sympathies.

Miss Kelly has a pleasing countenance and symmetrical figure, but is by no means handsome. She is said to have been on the point of marriage, twenty years ago, with Mr. Phillips, the Dublin vocalist; but, for some reasons, which we have been unable to

ascertain, the match was broken off. Great part of her professional emoluments have been devoted to the assistance of her family; her father, after having availed himself of her generosity to a considerable extent, closed a gamester's life, at Paris, some years ago, by self-destruction.

Her merits, as an actress, drew the following poetical compliment from Mr. Charles Lamb, as long ago as 1818.

You are not, Kelly, of the common strain,
That stoop their pride and female honour down
To please that many-headed beast, the town,
And vend their lavish smiles and tricks to gain;
By fortune thrown amid the actor's train,
You keep your native dignity of thought;
The plaudits that attend you come unsought,
As tributes due unto your natural vein;
Your tears have passion in them, and a grace,
A genuine freshness, which our hearts avow;
Your smiles are winds, whose ways we cannot trace,
That vanish and return we know not how—
And please the better from a pensive face,
A thoughtful eye, and a reflecting brow

WILLIAM HENRY WEST BETTY.

WILLIAM HENRY WEST BETTY was born in St. Chad's parish, Shrewsbury, on the 13th of September, 1791. He is descended from a respectable family; his grandfather was a physician of some eminence, at Lisburne, in Ireland; and his father, who inherited a small patrimony, carried on the business of a farmer, first at Hopton Wafers, in Salop, and afterwards near Ballynahinch, in the county of Down, Ireland. In this county, Master Betty was educated, and under the care of his mother, who frequently read to him, imbibed a decided taste for recitation. The first time he saw a play was in 1802, in which year he went with his family to the Belfast Theatre, on the occasion of Mrs. Siddons's performance of *Elvira*, in *Pizarro*. The boy was so struck by her acting, that he imitated her manner, accents, and attitudes, in various dramatic speeches, which he learnt for the purpose, and he at length became so infected with a passion for the stage, as to declare "that he should die if he were not permitted to become a player."

Under these circumstances, his parents introduced him to Mr. Atkins, the manager of Belfast, who, after hearing him recite some passages in the part of *Elvira*, assigned him over to the superintendence of Mr. Hough, the prompter, to whose exertion, it is said, he was not a little indebted for his subsequent success. Young Betty studied, under this gentleman, the parts of *Osman*, young *Norval*, *Rolla*, and *Romeo*; and, on the 1st of August, 1803, made his *débüt* at the Belfast Theatre, in that of *Osman*. He was received with great applause, and after he had appeared in the other three characters above-mentioned, "was allowed to have satisfied credulity, and silenced scepticism."

After completing a lucrative engagement at Cork, he quitted Ireland for Scotland, and was received at Glasgow and Edinburgh with enthusiasm. Lord Meadowbank paid him some very flattering attentions; Mr. Home pronounced him to be "the genuine offspring and the son of Douglas," and prophesied that he would soon be one of the first

actors that had ever appeared on the British stage. From Edinburgh he proceeded to Sheffield, Liverpool, Chester, and other provincial towns; and at length, in the latter part of November, 1804, was engaged at Covent Garden, for twelve nights, at fifty guineas a night, and a clear benefit; while he agreed to perform at Drury Lane, during the intervening nights. Such was the excitement created by the announcement of his appearance, that as early as one o'clock on the day of his *débüt* (December the 1st), people began to crowd the passages to the theatre, and the rush that took place on the opening of the doors, was attended with the most dangerous consequences. Numbers sprang from the boxes into the pit, whilst those in the latter, were almost suffocated, and several were carried out apparently lifeless; whilst the utmost clamour and confusion prevailed, arising from the contests of those who found their seats taken by others, and the shrieks of females, crying to be removed. The play selected for his *débüt* was *Barbarossa*, but, as he did not appear till the second act, not a word was audible of the first. At length he came on as Achmet, and was received with one shout of enthusiasm. "He did not," says Mr. Boaden, "seem to have the slightest embarrassment, nor to think of his audience. He turned himself, like a veteran, to his work—his eye never wandered from the true mark, and though not dark, it was quick and meaning. He did not wring his features into distortion at any time, to look impressive; nor *rowl* his eye, as is the practice, to imply subtlety." His performance was applauded throughout, and houses almost as full attended his representations of *Tancred*, *Romeo*, *Frederick*, *Octavian*, *Hamlet*, *Osman*, &c. Mr. Smith, the celebrated actor, commonly called Gentleman Smith, came to town on purpose to witness Betty's performance of Achmet and Douglas, and after seeing him in these parts, sent the young actor a letter of advice and approbation, with a present of a cornelian seal, on which was engraved an impression of the head of Garrick. All, indeed, who witnessed the performance of the young Roscius, thought it extremely wonderful, and

he was, in consequence, presented to the king, and noticed by the rest of the royal family and the nobility, as a prodigy. Prose and poetry were put in requisition to celebrate his praise; prints of his person were circulated throughout the kingdom; and even the University of Cambridge was sufficiently hurried away by the tide of the moment, as to make the subject of Sir William Browne's prize medal "*Quid noster Roscius eget.*"

It was even in public contemplation to erect statues to him, and Opie painted a full length portrait of him, in which the young Roscius was represented as having drawn inspiration from the tomb of Shakspeare. But the best proof of the sensation he created, is the fact, that the amount which twenty-eight nights of his performances at Drury Lane brought into the house, was £17,210 11s.; an average of £614 13s. 3d. "I have not," says Mr. Boaden, "the receipts of Covent Garden house for the same number of nights; but the result must be something near in total; and thus, probably, in fifty-six nights, a youth of thirteen drew £34,000 into a theatre, to see him act the principal characters in tragedy, and snatch, at all events, one house, from impending ruin."

To take a rational view of Betty's merits as an actor requires no very profound powers of observation. Undoubtedly he possessed many of the chief requisites for forming a perfect actor; but that he was a perfect actor, or at all approaching towards one, no one now ventures to assert. His youth gained him applause, upon the same principle by which a child is applauded who stands upon a horse at Astley's circus, and is able to hold up a hand or foot without losing its balance, upon the galloping animal. But if Ducrow, or even a far less experienced *voltigeur à cheval*, were to give a similar exhibition, he would not be tolerated for a moment: and this illustrates the case of our young Roscius; who, though very admirable as *Master*, would, in the display of no greater powers as *Mr. Betty*, be hissed off the stage.

No one, indeed, of taste or discernment seems to have considered him, at the time of his appearance, as anything but a precocious youth, who was able

to do much, and in whom excellence might be anticipated—but at a great distance. Lord Meadowbank, who presented him with Beattie's Minstrel, accompanied it with a letter, in which, speaking of that work, he says, "it exhibits a most interesting picture of the inspirations of youthful genius, and of the anticipations of future excellence, while it delineates, in delightful and true colours, that immense field of study, which years must cultivate and master, before you can be entitled to the highest honours of your profession."

After having performed a sufficient time to realize a handsome independence for the remainder of his life, Master Betty retired from the stage, for the purpose, as was said, of invigorating his health, but with no intention of quitting his profession altogether. At all events, the press of that day anticipated his return to the stage, and put forth, on the occasion, many speculations as to his future career. "Premature powers," says one of his biographers, writing in 1806, "after blazing forth like a meteor, have suddenly become dim, as if Nature had been exhausted. It is by a judicious course of study, by toil and industry alone, that lasting fame can be attained. With the assistance of these, the young Roscius may attain the summit of the art; while, without it, he may prove

but the wonder of the day." Such has Mr. Betty proved; for the experiment, when he had become a man, of his re-appearance at Covent Garden, was most decidedly unsuccessful, and was, we believe, not repeated. Mr. Betty does not stand alone in his ephemeral fame; Clara Fisher and Little Burke, the latter of whom is decidedly his superior, have had their share of applause; but with their youth, their celebrity is vanishing, as Mr. Betty's has vanished.

The person of the young Roscius is thus described by the writer from whom we have quoted above. His person, considering his age, is rather tall. His features, when off the stage, are not very expressive, yet his limbs are finely turned, and happily formed. He possesses a piercing eye, but his nose is not prominent, while his face is rather flat. His hair, on the other hand, is not only luxuriant, but of a most beautiful hue, somewhat between a flaxen colour and a brown. He is not unconscious of this, and takes care to display his ringlets, on critical occasions, with effect. He dances well, and fences with grace and dexterity. In respect to his memory, he, perhaps, excels all his contemporaries, and even most of his predecessors; it is in no common degree retentive, and scarcely requires, in the course of a whole night, the aid of a prompter in one single instance.

MISS O'NEILL.

THIS eminent actress was born in Ireland, about the year 1791, and educated at a small school at Drogheda, where, it is said, by one who knew her in infancy, she might occasionally be seen running barefoot about the streets. Her father, who was stage manager of the Drogheda Theatre, introduced her on the boards at an early age, and, although the parts allotted to her were of minor importance, she soon created a favourable impression. At the age of twelve, she was seen by Mr. Talbot, the actor, and then manager of the Belfast Theatre, who was so much fascinated by her performance, that he obtained

permission of her father, to enlist her among his own company. She accordingly accompanied him to Belfast, and, after having played there with applause several first-rate characters, both in tragedy and comedy, was engaged, through the influence of Mr. Talbot, at Dublin, where she made her *début* as the Widow Cheerly. Miss Walstein was, at this time, the star of the Irish metropolis, and Miss O'Neill's acting, powerful as it was, could only elicit the praise of being a tolerable substitute for that of the above-mentioned lady. In *Jane Shore*, however, and *Juliet*, it was unanimously ad-

mitted that she excelled Miss Walstein, although she might be inferior to that lady in Lady Townley and Lady Teazle.

A ludicrous circumstance occurred, one night, whilst Miss O'Neill was performing Juliet, at Dublin. When Conway, as Romeo, came to the lines,

Oh! that I were a glove upon that hand,
That I might touch that cheek!

the actor, being very tall, and the balcony on the stage particularly low, laid his hand upon the balcony. A fellow in the gallery perceived this, and immediately roared out, "Get out wid your blarney; why don't you touch her then, and not be praching Parson Saxe there?"

It was the reputation which Miss O'Neill established by her acting in Juliet, that induced the Covent Garden manager to think of engaging her, but not until he had offered the same, or higher terms to Miss Walstein, who thought proper to decline them. Our actress made her first bow to a London audience, on the 6th of October, 1814, in the part above-mentioned, and her reception, when in the zenith of her fame, was scarcely more enthusiastic. She drew such crowded houses, that her salary was progressively raised to £30 per week, and her benefit was attended to overflowing. In the provinces she was equally attractive; and, at Portsmouth, is said to have received as much as £75 for one week's salary. Her Juliet, however, was not the only character in which she touched the hearts of her audience; her Belvidera and Isabella put as many pocket handkerchiefs in requisition; and both the fair and the *unfair* sex, might be seen wiping away their tears at the overwhelming spectacle of distress presented by this accomplished actress.

In the spring of 1816, she made her metropolitan *débüt* in comedy, as Lady Teazle. The house was more than usually crowded to witness her performance; but curiosity, probably, rather than anticipations of a favourable result, was the exciting cause of so full an attendance. Indeed, the mournful cadence of her voice was alone sufficient to mar her comic efforts, which, in other respects also, fell considerably short of her tragic; so that, after she had played Lady Teazle, Lady Town-

ley, the Widow Cheerly, and some other characters in that line, few were attracted by the announcement of her name in comedy. It is but justice to add, that her Lady Bell (*Know your own Mind*), and Bizarre (*The Inconstant*), neither of which parts were played by her in London, were considered by the Irish critics to be inimitable. Nor did the specimens which she gave of her comedy in the English metropolis, deserve so equivocal an epithet as respectable; although, as compared with her tragedy, it could not be called first-rate. The conception, in some instances, might have left little to desire, but the execution failed for the want of constitutional requisites. While on the subject of her merits, in other than tragic characters, we may mention her performance of Maria, in *The Citizen*, for her benefit, in which, it is said, she sang tolerably, and danced delightfully.

After a brief and almost unexampled career of dramatic popularity, Miss O'Neill, to the regret of all lovers of the drama, gave her hand to W. Becher, Esq., M.P., without alleviating the blow by taking a farewell leave of the stage. She had earned, it was calculated, at the time, not less than £12,000 a-year, by her professional talents, the whole profits of which, it is said, was distributed by her among her numerous relations. Some years ago, it was reputed that she had to endure the united afflictions of blindness, and of an unkind husband; but the statement, in either particular, is, we believe, totally without foundation. Her generosity to her family frees her from the charge of avariciousness; yet, it is said, that she refused, previously to her retirement, to play gratis for the poor, at Birmingham. She escaped the contamination to which a theatrical life so unavoidably exposes an actress, though the lures of titled and wealthy libertines were not unemployed to tempt her, and, in one case, she declined the offer of an earl's fortune, though accompanied by that of his hand.

As an actress, she has had no successor worthy of comparison with her; and, at her secession from the stage, may be said to have departed the Juliet of the poet, though many an aspirant has since become the Juliet

of the stage. The same remark will apply to her Jane Shore, Belvidera, Mrs. Beverley, and Monimia; to say nothing of her Evadne, the tragedy of which name has never been revived since her retirement; and, but for her exquisite acting, would not, probably, have survived a second night's performance. Of Lady Constance, Lady Randolph, and Volumnia, in *Coriolanus*, we have had, perhaps, more appropriate representatives. Sadness, rather than grandeur, was her forte; youthful passion, rather than maternal affection. Yet, occasionally, there was a dignity about her which approximated to the majesty of Mrs. Siddons.

Miss O'Neill, it has been aptly said of her by a critic, in a comparison of her with Mrs. Siddons, "was a lovely

ardent creature, with whose griefs we sympathized, and whose sorrows raised our pity. Mrs. Siddons was a wonderful being, for whom we felt awe, veneration, and a more holy love: she was so great in her sufferings, her soul never seemed subdued; we almost feared to offend by compassion. We always felt with her the existence of an extraneous being; while we bowed to the emotions caused by the character, we had a feeling in reserve in regard to the woman. Miss O'Neill turned most upon our affections; but Mrs. Siddons made an impression on our minds, that time never eradicated. We feel pleasure in stating, that these ladies lived on terms of friendship, and that Mrs. Siddons always declared the highest opinion of Miss O'Neill's talents."

JAMES WALLACK.

JAMES WALLACK was born in 1792, and, to use the language of one who knew him in his infancy, was "cradled in a theatre, nursed in a green room, and suckled at a side-scene." In other words, his father and mother were performers, and introduced their son upon the stage as soon as he was able to speak. His earliest theatrical attempts took place at Princes Street, Soho, where different dramatic pieces were performed by children. On arriving at manhood, he made his *débüt* at Drury Lane, but, for some years, was intrusted with no character of more importance than Courtall, in *The Belle's Stratagem*, Captain Manly, in *Honest Thieves*, and Seymour, in *The Irishman* in London.

At length, in 1816, he was assigned a few parts, that brought him into favourable notice. He played Wilford, Richmond, Macduff, and Iago, with great applause, and in the following year, Oroonoko, Captain Absolute, Colonel Lambert, Bassanio, &c. His reputation gradually increased, and procured him an offer of going to America, which he accepted, and performed there, both in tragedy and comedy, with decided success. He returned to Drury Lane in September, 1820, and

during that season, was the principal tragedian there. He made, however, no particular impression, except in his *Hamlet*, and *Rolla*. He afterwards made a second trip to America, where he had the misfortune to have his leg broken, by a fall from a coach; the effects of this accident are still slightly apparent. Whilst supporting himself on crutches, he gave, in America, an entertainment of songs, imitations, recitations, &c. &c., and appeared as Captain Bertram, in *The Birth-day*, with the support of a stick and a crutch.

Soon after his return to London, Mr. Wallack became stage manager of Drury Lane, a situation for which he is eminently qualified. Both in comedy and tragedy, and occasionally in melodrama, he plays leading characters, but though an actor of unanimously acknowledged talent, he has never been considered a first-rate actor. The following remarks on his acting, will enable the reader to form a fair estimate of his abilities. "Mr. Wallack," says a critic, "possesses capabilities for becoming the first light comedian in the world; and he is certainly now above the vapid efforts of Elliston, and some of the clumsy attempts of C. Kemble; but his performances cannot be compared

with what Elliston's were,—with what we recollect Lewis's to have been,—or with the few performances we yet remember of Palmer. There is something (indescribable though discernible) wanting to finish his pictures. His Doricourt delights, and dazzles, and pleases, but it does not satisfy you—you feel that Doricourt would have done things differently—in fact, you may think you have seen Doricourt, but you feel you have not seen him to advantage. His Harry Dornton is much better; and this, we think, he plays as well as Elliston ever played it; which is tantamount to saying, that he performs it admirably. But Harry Dornton, though actually in the line, contains, in fact, very little light comedy; therefore no conclusion can be drawn from the personation of such a part. Captain Absolute, is one which Wallack is very happy in, but he wants that delightful ironical gravity, that others have charmed us with, in the reconciliation scene with his father. He is not so good a light comedian as we have seen, but he is the best now in London, and better than any provincial actor we know. Having thus accorded him the palm, under circumstances not very honourable, for the London stage never was so miserably destitute of gentlemen as it now is, let us proceed to an investigation of his tragic powers.

"His Richard, is a lifeless reading—cold and ineffective—he has taken up all

the faults of his predecessors—he has attempted nothing new; and even in the last act, he failed to bring his melodramatic powers into play. His Richard is worse than Booth's, Young's, and Bennett's. His Hamlet, though not original, is, perhaps, the second upon the stage; but the fact is, the present stage has no Hamlet. His Romeo is, beyond all question, the best of the day—so is his Rolla,—but of his Brutus, we really can say nothing favourable. Presuming Kean to be admitted as the first, Macready as the second, and Young as the third, tragedian of the day, Wallack has more claim to the title of the fourth, than Warde, C. Kemble, Booth, or Cooper; and for our own parts, we are inclined to think, on a fair range of the regular drama, setting aside parts peculiarly romantic or declamatory, that our hero is on a par with Macready and Young. If he has not so many beauties, he has fewer faults; and though he may not delight by starts, as Macready does, on the whole he will frequently please you more."

Mr. Wallack is married to a daughter of the celebrated J. Johnstone, and has several children. Some time ago he took the benefit of the insolvent act, but, after his release, voluntarily gave his creditors fresh securities; in consequence of which, he again fell into difficulty, from which he was relieved by a commission of bankruptcy.

MADAME VESTRIS.

THIS popular actress is the granddaughter of Bartolozzi, the celebrated engraver, and was born in the parish of Mary-le-bone, in January, 1797. Her education enabled her to obtain an early acquaintance with the French and Italian languages; she learnt also music and singing (though with no view of coming on the stage), and at fifteen, was considered equally charming and accomplished. She was suffered by her parents to attend a ball, theatre, or concert, almost nightly, and she was among the few virgins at the Italian Opera, whose heads were turned by

the dancing of the celebrated Armand Vestris. She became his wife on the 28th of January, 1813; and soon after, with the aid of a few lessons in singing, from M. Corri, made her first appearance, for her husband's benefit, at the King's Theatre, on the 20th of July, 1815, as Proserpina, in Winter's opera of that name.

Madame Vestris was received with rapturous applause, notwithstanding the impression that had been made in the same character by Grassini, for whom the part was expressly composed. She was warmly applauded in all her airs,

and in the exquisite duet, *Vaghi colli*, was enthusiastically encored. The sensation she had created, did not abate on her repetition of the character; and the Princess Charlotte attended the opera a second time expressly to see her re-appearance in *Proserpina*. In the next season, Madame Vestris played *Susanna*, and a few other characters; but the enthusiasm she had excited, was now somewhat abated.

In 1815, she accompanied her husband to Paris, and in the following year, appeared at the Italian Opera there, but could hardly be said to be successful. She had not been long in the French metropolis, before the neglect and infidelity of her husband roused a similar spirit in herself, and leaving him, she plunged into a course of life, too notoriously unchaste to warrant our silence respecting the fact. This is not, however, the place to enter into condemnations or exposures; delicacy forbids the latter, as charity does the former. We pass over, therefore, what, if stated at all, would, perhaps, founded as it is on report only, be mis-stated, and continue our account of Madame Vestris's professional life.

In 1820, she appeared at Drury Lane Theatre, and played there, in succession, the operatic characters of *Lilla*, *Adela*, and *Artaxerxes*, in all of which she acquitted herself admirably, exhibiting, it is said, all the archness and vivacity, without any of the grossness, of *Storace*. Her next important character was *Don Giovanni*; her appearance in which unfeminine part, drew the following remarks from the pen of a periodical critic. "We pity Madame Vestris from every consideration

by which her performance of *Don Giovanni* has been attended. The disgusting woman (the masculine Mrs. Gould) who undertook this libertine character at its outset, prepared us very fully for the only result that can ever be drawn in the purest hands, from its loathsome repetitions; and we, therefore, feel bound to treat it as a part which no female should assume, till she has discarded every delicate scruple by which her mind or person can be distinguished. We could trace no reluctance to the part in the efforts of Madame Vestris; who seemed to have swathed her slender form in rolls and bandages, to fill out the garb of the character, and testified altogether that sort of ease and gaiety, against which, for the honour of our sex, we shall deem it our duty to protest."

It is in such characters as these, however, that Madame Vestris has gained her chief celebrity, which is not a little owing to her personal attractions. Her *Paul* and *Apollo* have become favourites with the public, less, perhaps, on account of the powers of the vocalist and the actress, than the fine figure which the respective parts afford her an opportunity of displaying. One of her best parts is *Maria Darlington*; but, for genteel comedy, she is neither fitted by Nature nor art. Her voice is a sweet and powerful contr'alto, and is heard to great advantage in such songs as *The Light Guitar*, *Rise, Gentle Moon*, &c. On the whole, she is one of the cleverest actresses this country can boast, being able to sustain comic characters more than respectably, either on the French, Italian or English stage.

MRS. YATES.

THIS lady is the daughter of Mr. Brunton, an actor of some celebrity in his day, and was born at Norwich, on the 21st of January, 1799. She made her first appearance on the Lynn stage, of which her father was manager, in the character of *Desdemona*, to Charles Kemble's *Othello*, and though only sixteen years of age, performed with great

taste and feeling. After playing a few other characters, it became evident that her powers were rather suited to comedy, than tragedy; and in the former department, she soon established a provincial reputation. She appeared successively at Birmingham, Worcester, Shrewsbury, and Leicester; and was at length engaged at Covent Garden,

where she made her *débüt* on the 12th of September, 1817, as Letitia Hardy, in *The Belle's Stratagem*. She was received with enthusiastic applause, and the daily critics, with a few exceptions, were equally warm in her praise. Of the remarks on her acting at this time, however, perhaps the least favourable contains the most truth. "Miss Brunton," says one of the periodical censors, "has advantages of youth and figure, that operate very powerfully upon the general taste, and her toleration in important business, is no mean specimen of the value attached to those requisites. Her Letitia was just such a performance as candour could attend without disgust. She seizes the broad and vivid points of the character—its hoyden airs and masquerade dancing—with that celerity which experience would enable her to command; but as to any deep and scientific management of its duties, we loudly disclaim the imputation which has been so lavishly heaped upon her exertions, by the shameful venality of the diurnal press."

Her next important character was Rosalind, in which she surprised and delighted the audience by her execution of the Cuckoo-song. Her *Violante*, *Olivia*, *Beatrice*, *Miss Hardcastle*, &c., added to her reputation, though she disappointed the expectations of those who had seen Mrs. Davison in the same characters.

After Miss Brunton had appeared in most of the principal parts in comedy, her attraction grew less, and the manager kept her in the back ground for the remainder of the season. At its close, she went to the provinces, and after her return to London, made her *débüt* at the West London Theatre, of which her father had become lessee, on the 9th of September, 1822. She was now put into good parts, and was rapidly improving, when Mr. Brunton was obliged to give up the theatre, from a want of sufficient encouragement. His daughter returned to the provinces, and at Cheltenham, in 1824, we find her playing Rosalind, as Mrs. Yates, her husband being then manager of the theatre there. She subsequently performed at Drury Lane, but no charac-

ters of importance were assigned her during the latter seasons of her appearance.

It is at the Adelphi, that Mrs. Yates has been afforded a field for some of her happiest personations. The size of the stage is just suited to her powers, and the line of characters she has adopted, is that in which she most excels,—the domestic. There is a *naïveté* and simplicity about her acting here which are truly genuine and delightful; to astonish or to thrill is not within her compass, but she affects and interests us more deeply, perhaps, than a Siddons, or an O'Neill. Under any circumstances we sympathize and are pleased with her, for, whether as the fine lady, the forsaken mistress, the lively chambermaid, or the capricious coquette, she is always natural, and never outsteps the bounds of decorum.

A critique on her performances, in 1818, is not less applicable to her at the present moment. "Her principal claim," says a critic of that time, "to general approbation, is founded on her natural and spontaneous adoption of the best school of acting: too young to play from imitation, she brings to mind strong recollections in the old admirers of Mrs. Abington and Miss Farren. That chaste, lady-like style of acting, which displays all requisite buoyancy, removed from forwardness and flippancy, a natural and fascinating playfulness, an interesting *naïveté*, and a refined vivacity combined with all necessary energy and correct feeling, are the qualifications we admire in Miss Brunton; and there is added to this a charm, which we can resolve into no other than the old expressive French epithet, of a *je ne sais quoi*, which pervades her acting, and distinguishes it from that of any other performer of the present day."

Mrs. Yates, to her other stage attractions, adds those of a pleasing singer and a good dancer; her person is, what we should call, interesting; being more than pretty, though not beautiful. In private life, she is said to be as amiable and unassuming, as in public she is talented and entertaining.

JOHN REEVE.

JOHN REEVE was born in Ludgate Hill, London, in the year 1799. His father was a citizen and common councilman, but what business he followed, we have not been informed. Master Reeve, after having completed his education at the same school with Frederick Yates, was apprenticed to his father; but his insubordination and nightly visits to the theatre, led to a removal from his paternal home, to that of Messrs. Nevill, wholesale hosiers, in Maiden Lane, Wood Street. The top of the warehouse of these gentlemen, was a leaden flat, and here Reeve nightly declaimed, at first alone, and afterwards in conjunction with a fellow apprentice, who, like himself, had become stage-struck. From declamation they proceeded to fencing, singing, &c., and the neighbours had already begun to be disturbed by their nocturnal proceedings. These were, at length, brought to a close, by the circumstances related in the following anecdote, which, as it is amusingly told, we shall relate in the words of the writer.

"During the run of *Brutus*, Messrs. Reeve and friend learned the principal scenes of the play, and rehearsed them at their usual rendezvous. Their performance disturbed the rest of one, who fain would have slumbered in the adjoining house; and, opening the window of his attic, he thrust his night-cap-encased frontispiece forth, and requested a cessation of hostilities.—Reeve's friend suggested the propriety of retiring, and our hero acceded; but his patience soon became exhausted; and he resolved once more to go forth and finish the scene. They did so. The stars were bright above them, and the window of the adjoining attic being closed, they presumed that its occupant slept soundly; and, they, therefore, gave vent to their 'outbreathings.' The before-mentioned inmate of the sky-parlour had, it seems, like Isaac Shove,

Long time kept
His character for patience very laudably;

but this was beyond endurance; and, finding eloquence unavailing, and that it was useless to expend air upon them, he resolved to try the effect of another element; and seizing an utensil, whose name, whilst our greatest English comic actress has existing admirers, can never be forgotten, he hurled the contents over the two actors, whilst they were engaged in the most passionate passage of the scene. Now, Jack Reeve was not the man to endure this visitation of the briny fluid tamely; and whilst his friend 'shook thousand odours from his dewy clothes,' he vented his reproaches upon the deluger. The angry altercation awakened the surrounding tenantry, many of whom had been previously annoyed by Reeve's nightly rehearsals. The neighbours now made one common cause, and pelted our young hosier with every missile they could muster; at length, the noble Brutus was fain to seek shelter from the showers which fell around him at every side. Ere he had descended, the next morning, his persecutors of the previous night had represented his conduct to Messrs. Nevill and Co.; the result was explanation, altercation, and departure."

Reeve now obtained a situation, as clerk in the banking-house of Messrs. Gosling and Co., Fleet Street, and was, soon after, introduced to Mr. Pym, the proprietor of a small theatre, in Wilson Street, Gray's Inn Square. Here he paid 3*s.* 6*d.* per week, to be allowed to perform, but produced no impression, and was assigned very inferior characters. His turn for humour, however, displayed itself even in these trifling parts. One night, during his personation of a servant, in *The Wheel of Fortune*, Weazel said, "You, gentlemen, must have your little comforts." "To be sure we must," said Reeve, "we must have our little carraway comfits."

Finding himself intrusted with characters far beneath his ambition, he hired the theatre for one night in his own name, and performed *Othello* and

Sylvester Daggerwood. In the Moor, he was, as his biographer says, certainly "perplexed in the extreme;" but his Sylvester Daggerwood so pleased Mr. Rodwell, father of the late proprietor of the Adelphi, that he requested Reeve to play the character for him at Drury Lane. Accordingly, on the 8th of June, 1819, he appeared at that theatre as Sylvester Daggerwood, and was received with enthusiastic applause. "His imitations," said one of the critics, "we do not hesitate to pronounce to be the best we have hitherto seen. They do not consist in the mere adoption of some single characteristic of an actor—they embody the whole of his peculiarities of voice, gesture, and manner; they identify the man—and you might persuade yourself he stood before you. So excellent was his imitation of Farren, that were we not acquainted with that gentleman, we should have thought him on the stage."

He repeated the character of Sylvester Daggerwood on the following night, for the benefit of Mr. Lanza; and soon after, was engaged by Mr. Arnold to appear at the Lyceum, in a piece written expressly for him, called "1, 2, 3, 4, 5, by Advertisement," in which five characters were announced to be performed by Mr. * * * * *. He made his *débüt* in this part, on the 17th of July, in the above year, and at once became a favourite with the public; critics approved, and spectators applauded. On the 18th of October, he became a member of the Adelphi company; and at the close of the season, went to Cheltenham and Bristol, where he was, for some time, first low comedian. He subsequently played at Drury Lane,

the Surrey, Coburg, and re-appeared at the Adelphi, towards the end of 1822, in conjunction with Mr. Wilkinson, in an entertainment, called, *Trifles Light as Air*. In 1826, he was engaged at the Haymarket, for five years; and he still continues to act also at the English Opera House and Adelphi; the latter theatre is that where he is seen to most advantage.

Mr. Reeve is decidedly the greatest comic favourite on the stage after Liston, and many prefer him to that actor. The characters best suited to his talents, are such as Abrahamides, in *The Quadrupeds*, Lord Grizzle, in *Tom Thumb*, Bombastes, Pedrillo, &c. He is not light enough for Caleb Quotem, nor quiet enough for Paul Pry; he was excelled by Liston, in the one, and Harley, in the other. His Acres, too, is, comparatively speaking, a failure; indeed, it is only in broad farce, burlesque, and the comic parts of melo-drame, that he is chiefly successful. He has the best voice of any comedian on the stage, of which he occasionally gives a proof in his admirable song of *First vid de Grace Extraordinaire*. We have already spoken of him as an imitator; he cannot do so much, perhaps, in this respect, as either Mathews or Yates, but his pictures, though fewer, are more finished than those of his rivals.

Mr. Reeve was married in 1821, but his wife died in the following year, after she had given birth to a son. The subject of our memoir is about five feet ten inches in height, and, to use the words of his biographer, "certainly in figure peculiarly fitted for the heavy business, as his weight is about fifteen stone."

APPENDIX.

POLITICAL ECONOMISTS.

SMITH, (CHARLES,) a very able writer on the policy of the corn trade, &c. was born at Stepney, in 1713. He received such an education as suited him, on his father's retirement, to succeed to the trade of a miller, which he, for some time, carried on at Barking, in Essex. Having acquired, however, a competent fortune, he married, in 1748, and removed to Stratford, where he directed his attention to the operations of the corn trade, and the policy of the corn laws. During the scarcity of 1757, he was induced to lay the result of his labours before the public, in three valuable tracts, which were first printed during 1758-9. These were not only well received, but an edition of them was printed by the city of London. Dr. Adam Smith quoted them in his celebrated *Wealth of Nations*; and the subject of our memoir had also the satisfaction of seeing his recommendations adopted by parliament. He died, in consequence of a fall from his horse, on the 8th of February, 1777, leaving an only son, who afterwards sat in parliament for the borough of Westbury, in Wiltshire. His valuable tracts were re-published, with the addition of a memoir of his life, by George Chalmers, Esq. in 1804, at which time they had become very scarce.

ANGERSTEIN, (JOHN JULIUS,) was born at St. Petersburg, in the year 1735, and came over to England in 1749, under the auspices of an eminent Russian merchant, the late Andrew Thompson, Esq., in whose counting-house he passed most of the following seven years of his life. He soon became eminent as a broker and underwriter, especially in the latter character; for when his name appeared on a policy, it was taken as a sufficient warrant for the rest to follow, without further examination; and those sanctioned by his subscription were em-

phatically denominated Julians. His integrity, industry, and attention to business, gave great weight to his name in the commercial world, and the establishment, known as Lloyd's, derived most of its celebrity from the zeal of Mr. Angerstein. He applied for, and obtained from, parliament, an act for prohibiting a change in the original names of vessels, in consequence of which, such as had acquired a bad name from their imperfect state, were no longer able to escape detection. It was he who suggested to the minister, the establishment of a state-lottery, in imitation of the continental ones, himself and friends engaging to buy half the tickets issued, and an act of parliament passed accordingly, since happily repealed. The success of this project led to his taking an active part in the public loans required by the exigences of the state, during the protracted war with France; and the high commercial consideration he had attained, made his lists, it is said, include the wealthiest portion of both the banking and trading world. He did not, however, confine himself to pursuits leading alone to gain. He was the first who proposed a reward of £2,000 from the funds of Lloyd's, for the invention of the life-boat; and both privately and publicly gave many proofs of his munificent liberality, previous to his death, which occurred on the 22d of January, 1823. The name of Mr. Angerstein is well known to the public as the original proprietor of the splendid collection of pictures, which were purchased by government, from his executors, for £57,000, as the commencement of a national gallery. He enjoyed the acquaintance of Dr. Johnson, Sir Joshua Reynolds, Garrick, and other eminent men, and the respect and esteem of a very large circle of intimate friends. He married, first, the widow of Charles Crockatt, Esq., by whom he had one son and one

daughter: and secondly, Mrs. Lucas, the widow of a merchant of that name, by whom he had no issue. He left a princely fortune, comprising estates in Kent, Norfolk, Lincoln, and Suffolk; and personal property sworn under half a million.

YOUNG, (Sir WILLIAM,) the son of a baronet, to whose title he succeeded in 1788, was born at Charlton, in Kent, in 1750; and, after having completed his education at University College, Oxford, passed some time in France and Italy, where he ardently cultivated the literature of those countries. In 1777, he commenced author, and political economist, by the publication of *The Spirit of Athens*, in one volume, octavo, of which an improved edition subsequently appeared, under the title of *The History of Athens, Political and Philosophical*, considered. In 1784, he came into parliament, for the Cornish borough of St. Mawes, through the interest of the Grenvilles, to whom he was related; and in 1788, on the agitation of the subject of the poor laws, he published a pamphlet, in reply to Mr. Gilbert's projected amendment of them. His next work was *The Rights of Englishmen*; followed by an able Letter, addressed to Mr. Pitt, on the subject of poor and workhouses. During his subsequent parliamentary career, he opposed both parliamentary reform, and the abolition of the slave trade, but occasionally voted in support of liberal measures, and in opposition to government. He went out as governor of the island of Tobago, in 1807, and died there, on the 10th of January, 1815. He had been married, first, in 1777, to Sarah, daughter of Charles Laurence, Esq., by whom he had four sons and two daughters; and secondly, in 1792, to Barbara, daughter of Richard Talbot, Esq., of Malahide Castle, by whom he had no issue. Besides the works before-mentioned, he wrote *The West India Common-place Book*, and edited *The Contemplatio Philosophica* of his maternal grandfather, Dr. Brook Taylor.

TATHAM, (WILLIAM,) was born in 1752, at Hutton, in the forest of Cumberland, of which place his father

was rector. After receiving a scanty education, he was, in 1769, sent to North America, and became clerk to some merchants, on James's River, Virginia. He afterwards commenced merchant himself, but on the breaking out of the revolt, joined the colonists, and accepted a captaincy, in the American army. He also took part in the war with the Cherokee Indians, had some share in the treaty which was entered into with them, and wrote the memoirs of some of their most celebrated chiefs. Having attained the rank of major-commandant, he quitted the army for a time, and studied the law. In 1780, he repaired to Richmond, in Virginia, where he was taken particular notice of by the celebrated Jefferson, and in conjunction with Colonel John Todd, compiled the first regular account of Western Country, that was ever submitted to the Americans. On the invasion of Virginia, by Generals Phillips and Arnold, he again marched against the enemy, in the suite of General Nelson; and, at the siege of York, he acted as a volunteer with that body of the American army. After the recognition of American independence, he led an itinerant sort of life, for the next twelve or thirteen years, in the course of which he was called to the American bar; was shipwrecked on a voyage to Cuba; went on a diplomatic mission to Spain; and also made a voyage to England. To this country he returned a second time, in 1796, and immediately turned his attention to the means of "increasing," as he himself stated, "mechanical powers, and of contributing to the extension of agriculture and commerce." To this end he published, in succession, his *Plan for Insulating the Metropolis, by means of a Navigable Canal*; *Remarks on Inland Canals*; *Political Economy of Inland Navigation*; *Irrigation and Drainage, with Thoughts on the Multiplication of Commercial Resources*; *Communication concerning the Agriculture and Commerce of the United States of America*; *Historical and Practical Essay on the Culture and Commerce of Tobacco*; *An Essay on the Comparative Advantages of Oxen for Tillage, in Competition with Horses*; and, *National Irrigation, or the Various*

Methods of Watering Meadows. The celebrity he obtained by the publication of these works, seems to have gained him the appointment, in 1801, of superintendent of the London Docks, at Wapping; but he lost this situation shortly afterwards, in consequence of the remaining works being agreed to be done by contract. Much disappointed, and having failed to realize a competence by any of his numerous speculations, he, a third time, left this country, and proceeded to America. He arrived at Alexandria, in Virginia, some time in 1805; and, on the day of the celebration of the anniversary of the Revolution, put an end to his existence, by placing himself before the muzzle of an eighteen pounder, whilst in the act of being fired, and which, it is said, literally blew his head to atoms. His works exhibit great ingenuity, in reference to all the subjects of which he treats, and show that, had he confined himself either to law, politics, science, or agriculture, he would, probably, have attained eminence in either department.

BELL, (ANDREW,) was born at St. Andrew's, Fifeshire, about the year 1760. He was educated at the university there for the ministry of the church of England; and, after having received ordination, he went out to the East Indies, as a chaplain on the Company's establishment. It was here that his observation of the Hindoo mode of writing in sand, and other peculiarities of tuition, led to his introducing a similar practice into the Male Asylum, at Madras, of which he was superintendent. On his return to England, in 1798, he published *An Experiment in Education made at the Male Asylum, at Madras*; and, in 1799, *Instructions for Conducting Schools on the Madras System*. The utility of his plan was acknowledged; but the credit of it was, for some time, usurped by Mr. Lancaster, whose system, though but a counterpart of Dr. Bell's, was immediately adopted, and put into practice as original. Each had his partisans, and a controversy was for some time carried on by both parties, which ended in the formation of two societies: one called the National Society, for the establishment of schools

on the plan of Dr. Bell; and the other called the British and Foreign School Society, for establishments on that of Lancaster; in our memoir of whom we have pointed out the difference between the two. Dr. Bell was, for some time, rector of Swanage, in Dorsetshire; and was subsequently presented, by the Bishop of Durham, to the mastership of Shirburn Hospital, in that diocese and county. Besides the works before-mentioned, he is the author of *A Sermon, preached at Lambeth, on the 28th of June, 1807, on the Education of the Poor under an improved system*; *The Madras Schools*; *Elements of Tuition*; and *Elements of Tuition, containing the English School, or the History, Analysis, and Application of the Madras System of Education*.

WAKEFIELD, (EDWARD,) eldest son of Mrs. Priscilla Wakefield, the authoress, was born about 1765; and having adopted agriculture as his calling, he, for some years, held an extensive farm in the county of Essex. He, however, has become more celebrated as a writer than as a practical agriculturalist. He possesses an extensive knowledge of agriculture, as connected with political economy; and his information has, on various occasions, been sought by committees of the house of commons. In 1808, he was engaged in a controversy with Mr. Cobbett, relative to the importation of foreign corn, and the capability of the country to raise a sufficiency of food for its inhabitants. He was subsequently engaged in making a survey of Ireland, the result of which appeared, in 1812, in two large quarto volumes, with the title of, *An Account of Ireland, Statistical and Political*. This work has, by some of the partisans of the present system in Ireland, been accused of want of candour; but it is undoubtedly a valuable production, and contains a mass of information, which is not to be met with elsewhere. "Mr. Wakefield," says one of the authors of *Public Characters of all Nations*, "ranks high among the philanthropists and genuine patriots of his day, and was one of the gentlemen whose inquiry into the state of mad-houses produced the dismissal of Dr.

Monro and Mr. Haslam from Bethlem Hospital."

SPENCE, (WILLIAM,) is known as the originator of the political economy doctrine called Spencean, and as president of the Holderness Agricultural Society. He was born in Yorkshire, near Hull, about 1770. At the beginning of the present century, he attracted much notoriety by an attempt to remove the popular prejudices of this country from their favourite pursuits of trade and commerce, to a love of the practice of agriculture; in aid of which doctrine he advanced opinions which were ingeniously supported, but the general fallacy of which were soon exposed, so that the impression made by his *Britain independent of Commerce*, printed in 1807, soon disappeared. He is also the author of *The Radical Cause of the Present Distress of the West India Planters*, 1807; and, in 1808, he reiterated, but with little success, the principles laid down in his first work, in a publication, entitled, *Agriculture the Source of the Wealth of Britain*.

WEST, (SIR EDWARD,) was born in 1783, and losing his father, when young, was brought up under the care of Sir Martin Folkes, and his grandfather, Admiral West. He was educated at Harrow, and University College, Oxford, where he obtained a fellowship, and, in 1807, took the degree of M. A. He had, in the meantime, entered himself a student of the Temple, and shortly after his call to the bar, he published a very admirable *Treatise on the Law of Extents*. He then turned his attention to political economy, but, apprehensive of injury in his profession, published the fruits of his labours in an anonymous work, entitled *An Essay on the application of Capital to Land*. This is a very superior performance, and the next, perhaps, in importance to the celebrated work of Adam Smith. From this great political economist, however, our author differs in many points, and he, in particular, refutes the proposition of the former, also adopted by Malthus, Say, and others, that the fall of profits, as countries advance in opulence, is a consequence of the accumulation of capital. His reputation for knowledge and

integrity in his profession continued to increase till 1822; when he received the appointment of Recorder of Bombay, and was, at the same time, knighted. He arrived in India, in February, 1823, and on the establishment of the Supreme Court of Judicature, at Bombay, he was appointed chief justice. His conduct in this character was, at the same time, enlightened, liberal, and constitutional. He refused to sanction the regulation of the court of Calcutta, for fettering the liberty of the press; reformed the police; and ameliorated the condition of prisoners at Bombay. In 1826, he published a tract, *On the Price of Corn and the Wages of Labour*; originally designed as a refutation of some of the errors of Mr. Ricardo's *Protection to Agriculture*, and suggesting, it is said, the precise plan upon which the late Mr. Canning's corn bill of 1826 was framed. He died of a fever, at Poonah, on the 18th of August, 1828, leaving a widow, who did not survive him quite two months, and an only daughter.

PARNELL, (SIR HENRY,) son of the late Sir John Parnell, chancellor of the Exchequer, and grandson of the poet of the same name, deserves mention as a political economist of no ordinary talent. He was born in Ireland, about 1784; and, after having completed his education at Trinity College, Dublin, was early introduced into the house of commons as member for Queen's County. In parliament he has been always distinguished by his financial knowledge, and by the active part he has taken in all measures relative to political economy. He is an advocate for the abrogation of the corn laws, and his writings upon this subject have gained him merited reputation. Besides his *Treatise on the Corn Trade and Agriculture*, he is the author of *A Historical Apology for the Roman Catholics*; *History of the Penal Laws against the Irish Catholics*; and *The Principles of Currency and Exchange* illustrated. But he is best known as a writer on finance, by his *Observations on Paper Money, Banking, and Overtrading*; one of those works, says a writer in *The Edinburgh Review*, "that was called forth from the ruinous effects that had resulted to all

classes of persons, from the tampering with the currency;" and in which will be found many pertinent and important observations. Few members are listened to with more attention in the house, on the subject of finance, than Sir Henry; and his writings on the subject, may be ranked among the most useful, if not the most brilliant of their class.

M'CULLOCH, (JOHN ROBERT,) one of our most talented writers on the science of political economy, &c., was born in Scotland, about 1788, and there received his education. He seems to have early turned his attention to our national policy, and in 1816, he published *An Essay on the Question of Reducing the National Debt*; which was followed, in the same year, by his *Essay on a Reduction of the Interest of the National Debt*; proving that this is the only possible means of relieving the distresses of the commercial and agricultural interests. He is, however, principally known by his work *On Political Economy*; in which he opposes, with great ability, the theory of Mr. Malthus, respecting population. A writer in *The Edinburgh Review*, says of it, "With some of the controversial spirit, from which it is so difficult to disengage such a work, with some dogmatism, now and then, on debateable ground, the knowledge condensed in it, the clearness of conception, the vigour and reach of thought, and the earnestness, simplicity, and strength of style, make it a book valuable to its readers, and, what is of the highest consequence, readable with pleasure." Mr. M'Culloch has lately been appointed professor of political economy at the London University.

SADLER, (MICHAEL THOMAS,) was born about the year 1790, at Leeds, in Yorkshire, where he now carries on the business of a banker. The prominent part he had been in the habit of taking at all public meetings of the town, on the Tory side, at length attracted the attention of the Duke of Newcastle, who procured his return to parliament for Newark. In the debates on the Irish poor laws, and the Catholic question, he was a frequent speaker; and his speech in opposition to the

Duke of Wellington's bill for Catholic Emancipation, was printed, and produced a considerable temporary impression. In 1829, he published a work, entitled *Ireland: its Evils, and their Remedies, &c.*; in which he contends, that emancipation is not the panacea required for the improvement of that part of the United Kingdom; but the introduction of the poor laws; and the cultivation, upon a large scale, of the waste and bog-lands, &c. Early in 1830, he published, in three volumes, octavo, *The Law of Population: a Treatise in six books, in Disproof of the Superfecundity of Human Beings, and developing the Real Principle of their Increase*; written principally in opposition to the principles developed by the celebrated work on population, by the Rev. R. T. Malthus, whose theory he denounces as inconsistent with Christianity, and even with the purest forms of deism. *The Edinburgh Review*, which had unfavourably criticised his work on Ireland, was still more severe upon this. "We did not expect," says the reviewer, "a good book from Mr. Sadler; and it is well that we did not; for he has given us a very bad one." Justice, however, is by no means done to Mr. Sadler's book; which, though deficient, perhaps, in logical precision, and scientific technicalities, contains a bold and far from superficial attack upon the theory of Mr. Malthus. A very able critic, in *The Atlas Newspaper*, has given a masterly review of the work in question, in which the captious objections of *The Edinburgh Review* are forcibly refuted. Mr. Sadler is the author of some fugitive verses, of which a specimen appeared in *The Amulet*, for 1829. As a speaker in parliament, Mr. Sadler has not realized the expectations he raised by his first address; but, as a writer on political economy, he is, if not the most powerful, among the least sophisticated of the present day.

SENIOR, (WILLIAM NASSAU,) was born in 1790; and, about 1808, was sent to Magdalen College, Oxford, where he graduated B.A. in 1811; M.A. in 1814; and obtained a fellowship and a Vinerian scholarship. He appears to have early given his attention to the study of political economy; his known predilection for which procured him the

professorship of political economy, on its establishment at Oxford, in 1825, by Henry Drummond, Esq. His introductory lecture was printed in 1827; and, in 1828, appeared his three lectures on the transmission of the precious metals from this country, and the mercantile theory of wealth. In 1829, he published two lectures on population, with a correspondence between himself and the celebrated R. Malthus; and, in 1830, in which year he was obliged to resign his professorship, according to the stipulations of its founder, he printed three lectures on the cost of obtaining money; and

the same number on the rate of wages. The Quarterly Review justly calls Mr. Senior "a political economist of weight and name;" and adds, speaking of his lectures on the rate of wages, "we are gratified to find this able writer completely agreeing with us on several of the points in which we ventured to differ most widely from the prevailing opinions; as, for instance, on the doctrine of absenteeism—the limitation of the principle of free trade—the separation of national wealth from national welfare—and the paramount importance of a sufficiency of food to all other considerations."

RURAL AND DOMESTIC ECONOMISTS.

BRADLEY, (RICHARD,) was born about 1676, and first made himself known by the contribution of two papers to the Transactions of the Royal Society: one on the motion of the sap in vegetables; the other on the quick growth of mouldiness in melons. Of this body he was chosen a fellow on the 10th of November, 1724; and, in the same year, is said to have procured his election as botanical professor, in the University of Cambridge, by a pretended verbal recommendation from Dr. Sherrard to Dr. Bentley. His ignorance of the learned languages was soon discovered, and, neglecting to read lectures on botany, a course was delivered by Dr. Martyn. His conduct gave great dissatisfaction to the university, and it was in agitation to dismiss him from his professorship, when he died on the 5th of May, 1732. Notwithstanding his classical deficiency in his capacity of professor, he undoubtedly possessed considerable botanical knowledge, and had the merit of being the first who treated the subjects of gardening and agriculture in a philosophical manner. His works were so numerous, that they comprised two folio; four quarto, and nearly

twenty octavo volumes; enumerated in Nichols's Life of Bowyer. Amongst them may be mentioned, his New Improvement of Planting and Gardening, both Philosophical and Practical; The Gentleman's and Gardener's Kalendar; Philosophical Accounts of the Works of Nature; General Treatise of Husbandry and Gardening; and his Dictionarium Botanicum; which, Dr. Pulteney says, was the first attempt of the kind in England. These, though for the most part ingenious compilations, were held in high temporary repute, and went through several editions; but the progress of science has rendered the greater part of his works, both on botany and horticulture, obsolete.

MILLER, (PHILIP,) called, for his botanical and agricultural knowledge, Hortulanorum Princeps, was born in North Britain, in 1691. He was educated by his father, who was superintendent of the garden, at Chelsea, belonging to the Apothecaries' Company, to which appointment he himself succeeded in 1722. He soon became celebrated for his superior mode of raising exotic plants; and gave a proof

of his knowledge of vegetation as a science, by his two successive publications of *The Gardener's and Florist's Dictionary*, two volumes, octavo; and *The Gardener's Kalendar*, a single octavo, which has gone through numerous editions. To one of them, in 1761, he appended *A Short Introduction to a Knowledge of the Science of Botany*, with five plates, illustrative of the system of Linnæus, to which he had, at this time, become a convert; though formerly a staunch disciple of Tournefort and Ray. He had previously communicated some papers to the *Transactions of the Royal Society*, of which he was a fellow, and published *A Catalogue of Trees, Shrubs, Plants, and Flowers*, both exotic and domestic, which are prepared for sale in the gardens near London; accompanied with twenty-one coloured plates, after the drawings of Van Huysen. It was succeeded by his celebrated work, *The Gardener's Dictionary*; which may be said to have laid the foundation of all the horticultural taste and knowledge in Europe. It went through eight editions during the life of the author; and a very excellent one has since been published by the late regius professor of botany at the University of Cambridge, the Rev. Thomas Martyn, B. D. who incorporated with it the substance of all modern botanical discoveries. In 1755, Miller commenced publishing his *Figures of Plants*, adapted to his Dictionary, which he completed in 1760, having extended them to three hundred coloured plates, with descriptions and remarks, making two volumes, folio. His object was, to give one or more of the species of each known genus, all from living plants; which he accomplished as far as possible, and his plates exhibit more dissections than any that had appeared previously, in this country. He continued to attend to his duties and favourite pursuits, till age obliged him to resign the charge of the Company's garden; and he died soon after, at Chelsea, on the 18th of December, 1771. No English botanist, perhaps, ever had a more thorough acquaintance with its principles, as a science, than Mr. Miller; and his works exhibit that excellence which render them authorities in all

subjects upon which they profess to treat. His *Gardener's Dictionary* is a monument of intellectual and acquired knowledge and perception, of which England may be proud. Linnæus bestowed upon it his unqualified praise, and pronounced it a botanical as well as a horticultural work. Miller was a member of the Horticultural Society of Florence, and maintained an extensive communication relative to seeds with all parts of the world. The ample Herbarium, which he left behind him, was purchased by Sir Joseph Banks.

BROWN, (LANCELOT,) known by the *soubriquet* of Capability Brown, from his constant use of that word in reference to the scites submitted to his judgment, was born at Kirkdale, in Northumberland, in 1715. He came early to London, where he soon obtained a high reputation as an ornamental gardener, and established a school, the chief merit of which consisted in its nearer approach to nature than that of his predecessors. By his taste and management, and the great celebrity he obtained, he realized a good fortune; and, in 1770, had the honour to serve the office of high sheriff for the county of Huntingdon. He died, in great respectability, in 1773. He does not seem to have written any work; but, as a practical horticultural designer, was considered the most eminent man of his day. "Nor was he," says a writer in *The Annual Obituary*, for 1819, "only an able artist, but an honest man; for, on being requested to improve the grounds at Hampton Court, he actually declined the hopeless task, out of respect to himself and his profession."

DUFF, (JAMES, Earl of Fife,) the second son of William, Earl of Fife, by his second wife, was born at Bamff, in Scotland, in 1729. He was educated with a view to the law as his profession, and studied at the University of Edinburgh; but the death of his elder brother, leaving him heir to the family title and honours, he returned home, and with the title of Lord Braco, commenced the life of a country gentleman. A taste for agriculture, highly conducive to the improvements of his patrimonial fortune, soon developed itself

in his lordship; and in the course of a few years, the sides and tops of hills, on his father's lands, nearly inaccessible, and hitherto unproductive, began to assume an aspect of fertility. Having previously sat in parliament, for the county of Moray, he succeeded to his father's title and estate, in 1763, and immediately commenced a series of agricultural improvements upon the immense possessions which he inherited. In the meantime he was not a passive spectator of political events; and having given his support to ministers, on the subject of the French Revolution, he was, in 1793, created a British peer, by the title of Baron Fife. Towards the conclusion of the war which preceded the peace of Amiens, however, he openly declared his hostility to Mr. Pitt, and continued to oppose the measures of government until the accession to office of Lord Sidmouth, then Mr. Addington, to whom he gave his unqualified support, as well as to the subsequent administration of Fox and Grenville. His labours, as an agriculturalist, excited the wonder of the country in which his estates lay. Previous to his death, which took place in 1809, he planted fourteen thousand acres; and so profitable did this become, even during his own time, that the thinning alone sold, in one year, for £1,000. He also undertook works of great public utility; dug a canal, from sixty to eighty feet wide, between a lake and the sea; and it may be said, in direct opposition to Nature, erected a harbour on the borders of the Moray Frith. He was a frequent contributor to the annual volumes of the Society for the Encouragement of Arts, &c., and during the progress of his agricultural labours, received from that body two or three gold medals. He married, in 1760, Lady Dorothea, sole heiress of the Earl of Caithness; and is remarkable for having made a will after the model of the celebrated Mr. Thelluson, as far as the act of parliament to which the latter gentleman's testament gave rise would permit him.

HUNTER, (ALEXANDER,) was born at Edinburgh, in the year 1733, and received both his classical and medical education at that university.

In 1754, he studied his profession in London, and went afterwards to France, where he became the pupil of Labat, at Rouen, and of Petit, at Paris. On his return from abroad, he took his degree of M. D., at Edinburgh; and after practising for a short time at Gainsborough, removed to Beverley, where he remained till 1763, when he settled at York, and continued to enjoy an extensive practice till his death, which occurred in May, 1809. He was a fellow of the Royal Societies of London and Edinburgh, and distinguished himself by several publications, chemical, agricultural, and medical. He was the founder of an agricultural society at York, and published the writings of the various members, in six volumes octavo, under the title of *Georgical Essays*. He also projected the plan of the Lunatic Asylum, in that city, which was opened for the reception of patients, in 1777. In addition to the *Georgical Essays*, he published several other small agricultural treatises, and edited Evelyn's *Sylva and Terra*, in which he was partially assisted by Sir Joseph Banks and others. Among his remaining works are, *A Lecture on the Sulphur Water of Harrowgate*, and a singular publication entitled, *Culina Famulatrix Medicinæ*; or, *Receipts in Cookery*, worthy the Notice of those Medical Practitioners who ride in their Chariots, &c.

ANDERSON, (JAMES,) the son of a farmer, was born at Hermiston, near Edinburgh, in the year 1739. At an early age, he lost both his parents, and after having received an ordinary education, commenced the study of agriculture on his paternal farm. He subsequently removed to another of one thousand three hundred acres, in Aberdeenshire, where he made some experiments, of which he gave an account, in *The Edinburgh Weekly Magazine*, under the name of *Agricola*. It was succeeded by his *Inquiry into the Nature of the Corn Laws*; and *Essays relating to Agriculture and Rural Affairs*, in three volumes, octavo, which procured him much reputation, and reached a fifth edition in 1800. In 1779, appeared his *Inquiry into the Causes that have retarded the Advancement of Agriculture in Europe*;

and in the following year, the University of Aberdeen conferred upon him the degree of L. L. D. In 1783, he took up his residence near Edinburgh, and, about the same period, printed *Proposals for establishing the Northern British Fisheries*, which produced a request to him, from government, to survey the western coast of Scotland, with a view to obtain further information on the subject. His report of the survey, which he, in consequence, made, was presented to the Treasury, in 1785, but he does not appear to have received any other reward than that of their approbation. He now resumed his literary labours, and printed, in 1789, *Observations on Slavery*; and, in 1791, commenced a weekly publication, called *The Bee*, which he carried on till 1794, making eighteen volumes, octavo. In this, he not only supplied the greater part of the anonymous papers, but all those signed Senex, Timothy Hairbrain, and Alcibiades. After publishing, among other works, *Remarks on the Poor Laws in Scotland*, and *A Practical Treatise on Peat Moss*, he removed to London, and commenced a periodical work, entitled, *Recreations in Agriculture*, which, having reached six octavo volumes, he discontinued in the month of March, 1802. These, and other publications too numerous to mention, procured Dr. Anderson considerable reputation as an agriculturist, and led to a correspondence between him and Washington, which appeared in 1800. His writings, which evince considerable learning, energy, and penetration, led the way to many improvements in agriculture; and, in political as well as rural economy, tended to important and beneficial results. He died on the 15th of October, 1808, leaving a widow, who was his second wife, and six children, the survivors of a family of thirteen, by his first. He was a contributor to several periodicals besides those of which he was the establisher, and wrote the articles *Dictionary*, *Winds*, *Monsoons*, &c., for the *Encyclopædia Britannica*.

COLQUHOUN, (PATRICK,) a talented writer on civil and domestic economy, was born at Dumbarton, in Scotland, in 1745, and went, early in

life, to America, to enter upon a commercial occupation. He returned to Scotland, at the age of twenty-three, and settled at Glasgow, as a merchant; in which city he became lord provost, and chairman of the chamber of commerce. In 1792, he removed to London, where he was made a police magistrate; a post in which he displayed great judgment, activity, and application; and, in 1796, he gave the world the result of his experience, in a publication, entitled, *A Treatise on the Police of the British Metropolis*; a work that attracted general attention, and for which the University of Glasgow honoured him with the degree of L. L. D. This was followed, in 1800, by a work *On the Police of the River Thames*, suggesting a plan, afterwards adopted, for the protection of property on that river, and in the adjacent parts of the metropolis. He resigned his official situation, about 1818, and died, on the 25th of April, 1820. Besides the above works, he published *A Treatise on Indigence*; *A Treatise on the Population, Wealth, Power, and Resources of the British Empire*; and a *Tract on the Education of the Labouring Classes*.

MARSHALL, (WILLIAM,) an ingenious writer on agricultural and rural economy, born in 1745, was, as he himself says, "a farmer bred to traffic, and returned again to the plough." Having turned his attention to the advancement of agricultural knowledge, he printed, in 1778, *Minutes of Agriculture*, made on a farm of three hundred acres, of various soils, near Croydon, in Surrey. This singularly written, but practically useful work, was succeeded by a quarto volume of *Experiments and Observations concerning Agriculture and the Weather*; and an octavo one, entitled, *Arbutrum Americanum*; or an *Alphabetical Catalogue of Forest Trees and Shrubs, natives of the United States of America*. This appeared in 1785, about which time he commenced a journey into various counties of England, agricultural histories of which, he continued to publish from 1787 to 1796. In the progress of these labours, he turned his attention to planting and ornamental gardening, upon which subjects he

published *A Practical Treatise*, which reached a third edition. In 1801, he published a pamphlet on *The Appropriation and Enclosure of Commonable and Intermixed Lands*; in 1804, a work on *The Landed Property of England*; also, on the *Management of Landed Estates*; and, in 1808, appeared his *Review of the Reports of the Board of Agriculture*, in the formation of which he aided. He died, at Pickering, in Yorkshire, in 1818.

COCHRANE, (ARCHIBALD, Earl of Dundonald.) This scientific and talented agricultural and domestic economist, father of the celebrated Admiral Lord Cochrane, and descended from an ancient Scotch family of the name of Blair, was born on the 1st of January, 1748-9. In 1764, he entered as a cornet in the third dragoon guards, which he soon resigned for the post of midshipman, under Captain Douglas, and he was afterwards acting lieutenant on board a vessel stationed on the coast of Guinea, where he was remarkable for always appearing without a hat, when off duty, for the purpose, he said, of "keeping his head cool." He succeeded to his family honours on the death of his father, in 1778, and having already addicted himself to scientific pursuits, he now determined to devote both his time and fortune to the trial of a variety of useful experiments. His first discovery was that of the virtue possessed by coal tar, to secure ship timber from the ravages of the worm, for the exclusive manufacture of which he obtained a patent. He then turned his attention to the preservation of ship bottoming, and having discovered a very durable wood for that purpose, it was adopted by the British government, and the subject of our memoir had the patent secured to him for twenty years; but previous to the expiration of that period, his improvement was superseded by the introduction of copper bottoms. His next great discovery was the use of refuse salt for the manure of land, which he first recommended to the notice of agriculturists in 1785. His recommendation has since been acted upon; and he further enforced its utility, in 1795, by the publication of his *Treatise on the Connexion between*

Agriculture and Chemistry. In 1802, he took out a patent for extracting from lichens, and from certain other plants, a substitute for gum Senegal. He made a variety of experiments upon alum stone; and procured a patent for improving the method of preparing hemp flax, by which the improved sail-cloth, used in the royal navy, was preserved from mildew. Lord Dundonald has expended nearly his whole fortune in speculations, the invariable failure of which, as a matter of profit, is said to have reduced him to great necessities. Of the extent of these, some idea may be formed from the following notice, in *The Annual Address of the Registrars of the Literary Fund*, in 1823. "A man born in the high class of the old British peerage," observes that record, "has devoted his acute and investigating mind solely to the prosecution of science; and his powers have prevailed in the pursuit. The discoveries effected by his scientific researches, with its direction altogether to utility, have been in many instances beneficial to the community, and in many, have been the sources of wealth to individuals. To himself alone, they have been unprofitable; for, with a superior disdain, or (if you please,) a culpable disregard of the goods of fortune, he has scattered around him, the produce of his intellect, with a lavish and wild hand. To this man, thus favoured by nature, and thus persecuted by fortune, we have been happy to offer some little alleviation of his sorrows; and, to prevent him from breathing his last under the oppressive sense of the ingratitude of his species." Besides the work already named, he is the author of *A Treatise on the Manufacture of Salt*; another on *Coal Tar*; *A Memorial to the Directors of the East India Company*; and, *The Principles of Chemistry applied to the Improvement of the Practice of Agriculture*. He has been thrice married: first, in 1774, to Ann, daughter of Captain James Gilchrist, R. N., by whom he had six sons and one daughter; secondly, to Mrs. Mayne, in 1788; and, thirdly, in 1819, to Anna Maria, the eldest daughter of the late Francis Plowden, Esq., of the Middle Temple, the Irish historian, by whom he had one daughter.

REPTON, (HUMPHREY,) a writer on rural economy, and the inventor of slides and sketches, to shew the effects in landscape and scenery, was born at Bury St. Edmund's, Suffolk, in 1752. He early distinguished himself for a superior taste in landscape scenery and picturesque gardening; in connexion with which pursuit, he published several popular works: the chief of these were, *Sketches and Hints on Landscape Gardening*; *Observations on the Theory and Practice of Landscape Gardening*, including some *Remarks on Grecian and Gothic Agriculture*, &c. with a view to establish fixed principles in the respective arts; and, *A Treatise on the Introduction of Indian Architecture and Gardening*. He also published a literary work, called, *Variety, a Collection of Essays*. He died at his residence, in Essex, on the 24th of March, 1818. Most of his productions were embellished with plates from his own drawings; and his pencil, for twenty years, furnished the vignettes to *The Polite Repository*.

ELLMAN, (JOHN,) was born about the year 1755, and has long been considered one of the most eminent agriculturists in the kingdom. He was, for many years, one of the judges of the Smithfield cattle show, and was the confidential adviser of Bakewell, whose manner of treating sheep was pursued by Mr. Ellman in the south, where he effected those changes in the habits and constitution of the South-down sheep, which gave them the high reputation they at present enjoy. In 1800, twenty-seven of the nobility, and principal land owners, in the county of Sussex, presented him with a silver cup, for "his exertions and assiduity in making the merits of this valuable breed of sheep generally known and demanded;" and, in 1805, he was presented with a silver cup,* by his Grace the Duke of Bedford. In 1819, the Board of Agriculture awarded him the gold medal, for the best cultivated farm in Sussex; and several medals, at various periods, have also been presented to him, for the exhibitions of his breed of sheep at Smithfield. During the existence of the Board of Agriculture, Mr. Ellman was frequently consulted by the members, and was several times

examined as a witness before the House of Commons, on agricultural questions. He retired from his labours in 1829, when the principal agriculturists presented him with a silver tureen, "for the zeal he had, at all times, evinced, for upwards of half a century, and his readiness to come forward, on every occasion, to promote the cause of agriculture, and particularly, to improve the breed of South-down sheep."

CURWEN, (JOHN CHRISTIAN,) was born in July, 1756, and at the age of twenty, married a Miss Taulman. His paternal name was Christian, but, on his second marriage, he took the name of Curwen, being that of his wife's father. He was made high sheriff of Cumberland, in 1784, and, in 1786, he was returned to parliament for Carlisle. He retained his seat till 1812, when he was thrown out by Mr. Fawcett, but, in 1816, was re-elected; and also, in 1818. At the general election of 1820, he was returned for the county of Cumberland, and again in 1826. He died on the 11th of December, 1828, at his seat, Workington Hall. Mr. Curwen was a staunch Whig, but did not often speak in parliament. He is principally known as the father of what is called the "soiling system;" or confining animals to the spot where they are fed, by which means a more abundant quantity of dress is collected and prepared, to be returned to the partly exhausted soil, whence the food has been produced. The drill husbandry was also successfully adopted by Mr. Curwen, who appears to have neglected no expedient, which could in any way tend to the perfection of agricultural science. He published two speeches, made by him in parliament, and a pamphlet, entitled, *Hints on the Economy of Feeding Stock, and Bettering the Condition of the Poor*.

BROWN, (ROBERT,) was born at the village of East Linton, in Scotland, in the year 1757. Relinquishing trade for agricultural pursuits, he commenced his career as such, at Westfortune, but soon after removed to his more celebrated abode, at Markle. Here he followed the bent of his genius with the most singular success, and has become celebrated throughout Europe,

for his excellent writings on subjects connected with rural economy. His *Treatise on Rural Affairs*; and his articles in *The Edinburgh Farmer's Magazine* (of which he was conductor during fifteen years), display great practical knowledge, and intellectual energy. Many of his articles have been translated into the French and German languages; and, "Robert Brown, of Markle," says a writer in *The Gardener's Magazine*, "is quoted by continental writers, as a standard authority on agricultural subjects.

STEUART, (Sir HENRY, Baronet,) said to be a descendant of Robert the Second, the first sovereign of the line of the Steuarts, was born in Scotland, in the year 1759, and received his education principally at the schools and universities of his native country. He married, in 1787, Lillias, daughter of Hugh Seton, Esq., of Zouch; and on the 22nd of May, 1815, was created a baronet of Great Britain, with remainder, in failure of male issue, in favour of his only daughter. He early turned his attention to the improvement of his estate, Allarton House, in Lanarkshire, where he has succeeded, to a wonderful extent, in the transplanting of trees without mutilation, only losing one out of forty-five upon an average. His estate was visited, in September, 1823, by a committee of The Highland Society, in whose Transactions, the observations made on the occasion, have been inserted. From this report it appears that Sir Henry has contrived to produce, from a soil of clay, loam, and gravel, extensive plantations of the most exuberant luxuriance, to raise up the fir-tree instead of the thorn, the myrtle instead of the briar, and to irrigate dry grounds, with floods of water. "How has he effected all this?" says a writer in *The Quarterly Review*, "the solution is easy:—by investigating the laws of vegetable life, and giving facilities to the operations of nature; by tracing the relation of plants to soils, and of soils to plants; by studying the conditions under which vegetation advances or declines; and by placing his subjects in the condition required." A particular account of Sir Henry Steuart's agricultural theory, and his mode of putting it into practice, is

given in his *Planter's Guide*; or a *Practical Essay on the best Method of giving immediate effect to Wood*, by the removal of large Trees and Underwood; being an attempt to place the Art, and that of General Arboriculture, on Phytological and Fixed Principles; interspersed with Observations on General Planting, and the Improvement of Real Landscape; originally intended for the Climate of Scotland. This is a very valuable work, full of ingenious remarks and curious learning, and is so skilfully written, that any one reading it with attention, could never fail to imbibe a taste for phytological study.

LAWRENCE, (JOHN,) was born at Colchester, in Essex, about the year 1759. He devoted the early part of his life to literature, and pursued it, at intervals, during his subsequent career as an agriculturist. He had, for some time, a farm in Essex, where he obtained that accurate knowledge of live stock, and particularly of the horse, which is displayed in his writings on the subject. His *Philosophical and Practical Treatise on the Horse* appeared in 1796, and reached a third edition in 1809. It is a very popular work, and contains many suggestions with respect to the *jus animalium*, or right of animals, which have been adopted by parliament, and carried into effect in Mr. Martin's Act. His other publications are, *Rights and Remedies*, or *The Theory and Practice of Politics*; *The New Farmer's Kalendar*, which has reached a fifth edition; *The Modern Land Steward*; *A General Treatise on Cattle*; *History of the Horse*, and *Declination of the Race Horse in England*; and *The Farmer's Pocket Kalendar*. Some other minor works are ascribed to him, under fictitious names; besides which, he was the author of several tracts on the slave trade, &c., and of several articles in the *Medical Journal*, and *Agricultural*, and other magazines.

SOMERVILLE, (JOHN SOUTHEY, Baron,) was born in 1765, and educated at Harrow and St. John's College, Cambridge, where he graduated M. A. in 1785. He was one of the lords of the bedchamber to George the Third;

and, in 1796, was elected one of the sixteen representative peers for Scotland. His agricultural knowledge caused him to be elected president of the Board of Agriculture, on its establishment; but ill health soon obliged him to resign this situation. He then went to Spain and Portugal, where his attention was directed to the Merino sheep, a stock of which he brought with him to England. To him may also be given, it is said, the credit of founding the Smithfield Club; and, during the latter part of his life, he directed the public attention very much to the improvement of the fisheries on our coasts, for the supply of the London markets. He died on the 5th of October, 1819, at Vevay, in Switzerland; and his remains being brought to England, were deposited in the family vault, at Somerville Aston, Gloucestershire. His publications consist of *An Address to the Board of Agriculture on the subject of Sheep and Wool*; *System of the Board of Agriculture*; and *Facts and Observations relative to Sheep, Wool, Oxen, Ploughs, &c.*

LOUDON, (JOHN CLAUDIUS,) was born in Scotland, about 1768, where he was brought up to rural employments, and first distinguished himself, in 1804, by the publication, at Edinburgh, of his *Observations on the Formation and Management of Ornamental and Useful Plantations*; or, *the Theory and Practice of Landscape Gardening, and on Gaining and Embanking Land from Rivers, or the Sea, illustrated by ten plates.* In 1805, he was encouraged to print a second octavo volume, at Edinburgh, entitled, *A Short Treatise on some Improvements lately made in Hot-houses, to which he subsequently added two volumes on the same subject.* In the following year, 1806, about which period he commenced farmer, in the vicinity of London, he printed a work, in two volumes, quarto, with thirty-two engravings, entitled, *A Treatise on Forming, Managing, and Improving Country Residences, and on the Choice of Stations appropriate to every class of Purchasers.* This was followed, in 1811, by a work, illustrated with forty plates, entitled, *Designs for Laying out Farms and Farming Buildings in the*

Scotch Style, adapted to England; comprising an Account of the introduction of the Berwickshire Husbandry into Middlesex and Oxfordshire. His next works, in succession, were, a pamphlet on the mode of Roofing with Paper; *An Immediate and Effectual Mode of obtaining the Rental of the Landed Property in England, and rendering Great Britain independent of other Nations, for a Supply of Bread and Corn*; *Encyclopædia of Gardening*; and *Encyclopædia of Agriculture.* This was followed by his *Gardener's Magazine, and Register of Rural and Domestic Improvement*; which still continues to appear periodically, and is the most popular, as well as the most useful, work of its class. In 1829, he printed, in two volumes, octavo, his *Magazine of Natural History*; and in the same year appeared his *Encyclopædia of Plants.* Mr. Loudon is a fellow of the Linnæan, Horticultural, Geological, and Zoological Societies; and has long been esteemed one of the best writers on rural economy and landscape gardening of the present century.

KNIGHT, (THOMAS ANDREW,) was born about 1768, and having received a good education, became early attached to the study of natural history, and, in particular, directed his attention to the economy of vegetation. In 1797, he published, in one volume, duodecimo, his work *On the Culture of the Apple and Pear, and on the making Cyder and Perry, which reached a fifth edition*; and, in 1802, appeared his *Doubts respecting the Efficacy of Dr. Forsyth's Plaster in Renovating Trees.* In 1803, he published, in one quarto volume, his *Pomona Herefordiensis*; besides which, he is the author of numerous articles in the *Philosophical Transactions*, and other miscellaneous collections. On the death of the Earl of Dartmouth, he succeeded him as president of the Horticultural Society; and some of the most valuable papers in the possession of that body are from his hand. On the subjects of which he treats, few writings are more ingenious than Mr. Knight's, and they have done much to turn public attention to vegetable physiology, as important to the advancement of horticulture.

PARKINSON, (RICHARD,) was born in Yorkshire, about 1768; and, according to remarks in one of his own works, was many years a practical farmer in England, two in America, and two in Ireland. His writings on the subjects of rural, practical, and experimental agricultural economy are, *The Experienced Farmer*, printed in two volumes, octavo, 1798; between which year and 1805, he produced his *Tour in America*, also, in two volumes, octavo. In the following year appeared his *English Practice of Agriculture exemplified in the Management of a Farm in Ireland*, in one volume, octavo; followed, in 1808, by his *Observations on Gypsum as a Manure*. In 1810, in two volumes, octavo, he produced *A Treatise on the Breeding and Management of Live Stock*; and, in 1811, *A General View of the Agriculture of Huntingdonshire*.

MACDONALD, (ALEXANDER WENTWORTH, Lord,) was born in December, 1773, and spent the early part of his life as an officer in the tenth Hussars. He afterwards raised a corps of Fencibles, of which he continued in command as long as that description of force was considered necessary for the protection of the kingdom; having, in the meantime, been returned to parliament for the borough of Saltash, which he represented for several sessions. On the 12th of September, 1793, he succeeded his father in the title and family estates, which he continued to hold till the 19th of June, 1824, when he died unmarried, without issue. We have included him in the present class, on account of the extensive rural and agricultural improvements, which he introduced upon his large estates in the Hebrides. He constructed, with the assistance of government, one hundred miles of public

road in the isle of Skye, and built ten handsome piers, for the encouragement of trade, and the protection of ships. He was also greatly instrumental in promoting the manufacture of kelp, and the cultivation of hemp, among his tenants; not one of whom, he used to boast, was ever compelled to emigrate from his land.

MADOCKS, (WILLIAM ALEXANDER,) was born in Wales, about 1774, and completed his education at All Souls' College, Oxford, where he obtained a fellowship, and took the degree of M. A. in 1799. In 1802, he was returned to parliament for Boston, in Lincolnshire, and continued to represent that town till 1820, when he took his seat as member for Chippenham. He took an active part in politics on the Whig side, but is accorded a place in this work on account of his spirited and extensive exertions in recovering land from the sea. This he effected, in the first instance, on a very considerable tract, on which he built the town of Tre Madoc, in Wales. He next undertook the Herculean task of shutting out the waves from the Traeth Mawr, a large bay, on the verge of Carnarvonshire, covering an extent of four thousand acres, by an embankment of nearly a mile in length, and wide enough for carriages to pass with safety. The completion of this scheme has been retarded by difficulties arising from the times; but it has long been in a state of forwardness sufficient to admit of its being traversed by persons on foot and on horseback. So successful a barrier to the ocean has seldom been produced; and it is to be lamented that Mr. Madocks has not published some account of the principles upon which he has proceeded.

PAINTERS.

RICHARDSON, (JONATHAN,) was born about the year 1665, and, after having served his apprenticeship to a scrivener, entered himself a pupil with Riley, the portrait painter. But though he had a strong and natural inclination for art, he was deficient in genius, and, but for his writings, would scarcely have been entitled to biographical commemoration. The dearth of talent, however, at the period he lived, caused him to rise to the summit of his profession after the death of Kneller and Dahl; of a head, indeed, he was justly reckoned one of the best English painters that had hitherto appeared; but there, it is said, his excellence ended; for he drew nothing well below it, and was void of imagination, dignity, and grace. No one, however, knew better how to lay down maxims for attaining excellence in art; and had Richardson painted as well as he wrote, few names would have stood higher among artists. His *Essay on the Whole Art of Criticism*, as it relates to Painting, and *An Argument in Behalf of the Science of a Connoisseur*, published in one octavo volume, in 1719, are too well known to require eulogium, both to the student and the general reader. Mr. Richardson had a son, to whom he was most affectionately attached; and in conjunction with whom he published *An Account of some of the Statues, Bas Reliefs, Drawings, and Pictures, in Italy, &c.*; and *Explanatory Notes and Remarks on Milton's Paradise Lost, with the Life of the Author, and a Discourse on the Poem*. "With respect to the notes," says Bishop Newton, "there are strange inequalities in them, some extravagancies, and many excellences; there is often better sense than grammar or English; and he sometimes hits the true meaning of the author surprisingly, and explains it properly." Mr. Richardson retired from business for some years before his death, in consequence of a paralytic

stroke in one arm. He died at the age of eighty, in 1745, universally respected. His domestic character was singularly amiable; and it is an interesting testimony of his parental affection, that after his retirement, he used almost every day to draw his son's portrait. We should not forget to mention a volume of poems by Richardson, published, with notes by his son, in 1776, chiefly on moral and religious topics. They are deficient in poetical merit; yet, as Mr. Walpole observes, "Such a picture of a good mind, serene in conscious innocence, is scarcely to be found. It is impossible not to love the author, or not to wish to be as sincerely and intentionally virtuous."

JERVAS, (CHARLES,) was born in Ireland, about the year 1675, and studied, for a short time, under Sir Godfrey Kneller, but derived more benefit, it is said, from being allowed by Norris, frame-maker, and keeper of the pictures to King William and Queen Anne, to copy from the pictures in the royal collection. A gentleman, who purchased some of his drawings from the cartoons at Hampton Court, furnished him also with money to visit France and Italy; on his return from which, he was hailed, in the eighth number of the *Tatler*, (April 18, 1709,) as "The last great painter Italy had sent us." Pope, who took some lessons from him in painting, has praised him in some lines, equally well known, and inapplicable to the subject of them. His pretensions to merit were, indeed, despicable; yet, we are told by Lord Oxford, that "from the badness of the age's taste, and the dearth of good masters, Jervas sat at the head of his profession, and his own vanity thought no encomium disproportionate to his merit: yet he was defective in drawing, colouring, and composition; and even in that most necessary, and, perhaps, most easy talent of a portrait-painter—like-

ness. In general, his pictures are a light, flimsy, kind of fan painting, as large as life." Jervas was not only vain of his professional, but of his personal qualifications: after dispraising the form of Lady Bridgewater's ear, with whom he affected to be violently in love, he displayed his own, as the model of perfection. A copy of a picture which he had drawn from Titian, so made him in love with his own performance, that, looking first at the one and then at the other, with parental complacency, he exclaimed, "Poor little Tit, how he would stare!" Jervas laid claim also to the reputation of an author, in a translation of *Don Quixotte*, which he produced, as Pope said of him, without understanding Spanish. Jervas died about the year 1740.

THORNHILL, (SIR JAMES,) descended from an ancient and respectable family in Dorsetshire, was born at Weymouth, in that county, in the year 1676. Circumstances having compelled his father to sell his paternal estate, it became necessary for young Thornhill to be educated for some profession, when he adopted that of painting, by his own choice. The guardianship of him in London was undertaken by his uncle, the celebrated Dr. Sydenham; who placed him under an artist of little note, and less merit. His own talent, however, supplied the want of proper instruction, and he had already acquired some reputation as a painter of history, when he left England for the continent. After having visited the schools of Holland, Flanders, and France, he returned to England, and was soon fully employed in history painting, and the decorations of public buildings and palaces. Queen Anne appointed him to ornament the cupola of St. Paul's, and to decorate an apartment at Hampton Court with some emblematical subjects, relative to her own history, and that of her consort, George, Prince of Denmark. For the cupola of St. Paul's, he painted the history of that apostle, in eight compartments, composed and designed in a grand style, and every way worthy of his pencil; yet, for this, he could only obtain 40s. a square yard, whilst La Fosse, the French painter, was paid £2,000 for his work at Montague House.

Thornhill was also state-painter to King George the First, as well as Queen Anne, by the former of whom he was knighted; and, in that monarch's reign, he acquired property enough to re-purchase his family estate, and was elected a member of parliament for his native town. In 1724, he proposed to Lord Halifax the foundation of a royal academy; but, his lordship taking no steps to establish it, Sir James opened an academy at his house in Covent Garden. He died in 1734, leaving a son, James, for whom he had procured the appointment of sergeant-painter, and a daughter, who was married to Hogarth. Among his principal productions, besides those already mentioned, are the great saloon and the refectory, at Greenwich Hospital; the hall, at Blenheim; the altar-piece of All Souls' Chapel, Oxford; the chapel at Lord Oxford's, at Wimpole; the saloon, at More Park, Hertfordshire; and copies of the cartoons at Hampton Court, which were purchased, after his death, by the Duke of Bedford, who subsequently made a present of them to the Royal Academy. The works of Sir James Thornhill display a bold and inventive genius, tasteful design, and great firmness and freedom of pencil; and he only wanted a greater degree of correctness, and a more perfect tone of colouring, to make him equal to any artist of his time. He left behind him a few etchings, executed in a light spirited style; among which, we may mention one representing Adam and Eve.

WOOTTON, (JOHN,) a painter of more celebrity than talent, was born about the year 1680, and flourished in England from 1720, until within a few years of his death. He was a pupil of John Wyck, and was much employed in painting animals engaged in the chase. Walpole, by whom he is praised extravagantly, says, that he was paid forty guineas for a single horse, the size of life, and twenty guineas, if smaller. Seven of his pictures, relative to fox-hunting, have been engraved by Canot, and there is one by Bacon, of his Battle of Culloden, though he seldom attempted historical painting. Wootton amassed a handsome fortune, which enabled him to build a house in

Cavendish Square, where he resided till his death, in 1765.

AIKMAN, (WILLIAM,) the son of an advocate at the Scot's bar, was born at Cairney, in Scotland, on the 24th of October, 1682. He was intended for his father's profession, but devoted himself, from choice, to the fine arts, and particularly to painting, which he studied first in England, and afterwards at Rome. Whilst abroad, he travelled to Constantinople and Smyrna, and was absent from his native country, for a space altogether, of five years. He settled as an artist in London, in 1723, under the patronage of the Duke of Argyle, the Earl of Burlington, Sir Godfrey Kneller, &c. &c. His pictures, which consist chiefly of portraits of persons of the first rank of that period, are to be met with in the collections of the Duke of Hamilton, the Duke of Argyle, and other Scotch noblemen. Mr. Aikman died in London, on the 4th of June, 1731, and was buried at Edinburgh. Among his intimate friends, were the poets Mallet, Somerville, Allan Ramsay, and Thomson; each of whom paid an elegiac tribute to his memory, and the first-mentioned wrote a poetical epitaph for his tomb. In his style of painting, Mr. Aikman is said to have aimed at imitating Nature in her pleasing simplicity; his lights are soft, his shades mellow, and his colouring mild and harmonious. Possessing neither the force nor harshness of Rubens, nor the adventitious graces of Reynolds, his compositions are distinguished by a placid tranquillity of ease rather than a striking brilliancy of effect; and his portraits, it is said, may be more readily mistaken for those of Kneller, than any other eminent artist; not only because of the general resemblance in the dresses, which were those of the times, as they were contemporaries; but also for the manner of working, and the similarity and bland mellowness of their tints.

SCOTT, (SAMUEL,) recorded in all the scanty notices, which are the only ones that exist, of his life, as the first painter of his own age, was born about the year 1700, and resided in London from 1725, until the period of his death, which was caused by the gout, in 1772.

He was famous for his sea pieces: in which, says Lord Orford, "if he was but second to Vandewelde, he excelled him in variety, and often introduced buildings into his pictures with consummate skill. His views of London Bridge, the Quay, at the Custom House, &c., were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings unequal to his finished pictures."

HUDSON, (THOMAS,) son-in-law and pupil of Jonathan Richardson, was born in Devonshire, in 1701. He inherited the popularity of Jervas and Richardson, and reigned supreme, notwithstanding the temporary rivalry of Liotard and Vanloo, till the appearance of his pupil, Reynolds, who soon threw into the shade his "honest similitudes, with the fair tied wigs, blue velvet coats, and white satin waistcoats, which he bestowed liberally on his customers." Hudson retired from the practice of his profession about 1756, soon after finishing his capital work, the family-piece of Charles, Duke of Marlborough. He passed the latter years of his life, which terminated on the 26th of January, 1779, at a villa, at Twickenham, which he left to his second wife, Mrs. Fiennes.

SEYMOUR, (JAMES,) an artist, who, in the design of a horse was thought superior to Wootton, was born in London, in the year 1702. His father was a banker, and no mean artist, and from him, probably, the subject of our memoir derived his taste for art; but who were his instructors, we are not informed. Seymour died in 1752. An anecdote is told of him by Walpole, which the reader may, perhaps, already have met with. Seymour being employed by Charles, the haughty Duke of Somerset, to paint a room, at Petworth, with portraits of his horses; the duke, one day, at dinner, drank to him, saying, with a sneer, "Cousin Seymour, your health." The painter modestly replied, that he really believed he had the honour to be of his grace's family; which so offended the duke, that he rose from table, and sent his steward to pay Seymour, and dismiss him. Another artist was immediately sent

for to complete the work which the subject of our memoir had left unfinished; but the new painter honestly told the duke, that he was unequal to the task, and recommended him to recal Seymour. This the duke at length condescended to do, when his *ci-devant* cousin answered his summons in these words;—"My lord, I will now prove I am of your grace's family; for I won't come."

MOSER, (GEORGE MICHAEL,) was born at Schafhausen, in Switzerland, in 1705. Making, when young, a voyage to Canton, he went from thence to England; where he followed, for some time, the business of a chaser in gold. He also attained considerable reputation as a painter and sculptor; so that, on the institution of the Royal Academy, in 1768, he was appointed keeper. "He may," says his biographer, "be said to have been the father of the present race of artists; for, long before the Royal Academy was established, he presided over the little societies which met first in Salisbury Court, and afterwards in St. Martin's Lane." Mr. Moser was one of the best medalists of his day; painted in enamel with great beauty and accuracy; and was also well skilled in the construction of the human figure. He died on the 24th of January, 1783, leaving a daughter, who married a Mr. Lloyd, and, becoming celebrated as a flower painter, was admitted a member of the Royal Academy. Mr. Moser is characterized, by Sir Joshua Reynolds, as a man of sincere and ardent piety, who left an illustrious example of the exactness with which the subordinate duties may be expected to be discharged by him, whose first care is to please God.

HAYMAN, (FRANCIS,) born at Exeter, in 1708, was an artist of much celebrity, in his day. After having studied under Robert Brown, he came to London, and was employed in painting scenes for Drury Lane Theatre, and in decorating the gardens of Vauxhall; for which he executed some of his best pieces. He also made designs for the booksellers, and furnished, among others, drawings for editions of Moore's Fables, Congreve's works, Newton's Milton, Hanmer's Shaks-

peare, Smollet's Don Quixote, &c. &c. Hayman was, for some time, president of the Incorporated Society of Artists, and subsequently became a member, and librarian of the Royal Academy; which situation he held till his death, in February, 1776. Hayman was considered the best historical painter in the kingdom, before the arrival of Cipriani, though he was far from attaining excellence in any light as an artist. In other respects, he is described as "a rough man, with good natural parts, and a humourist."

SMITH, (GEORGE,) was born at Chichester, in 1714, and devoting himself with great ardour to the study of painting, he gradually became one of the most eminent artists of his time. He excelled chiefly in landscape, and is said to have been the first who rescued the English name, in art, from the odium cast upon it by foreigners, and prepared the way for the brilliant efforts of Wilson. Several of his pictures have been engraved, and, in particular, one by Woollett, which presents a conception almost worthy of Claude. His colouring, however, was inferior to his design, and his touch was too minute and trifling. He died in 1766.

PENNY, (EDWARD,) was born at Knutsford, in Cheshire, in the year 1714, and educated for the profession of an artist under Hudson, the master of Reynolds. He afterwards went, for improvement, to Rome, where he became a pupil of Marco Benifial. On his return to England, he joined the Incorporated Society of Artists of Great Britain, of which he was, for some time, vice president; and, at the foundation of the Royal Academy, he was one of the original members. He was also elected their first professor of painting, in which situation he read an annual course of lectures with great applause, till ill health compelled him to resign, in 1783. From this time he retired to Chiswick, where he resided until his death, on the 15th of November, 1791. Mr. Penny was chiefly employed in small portraits in oil, and he also painted several sentimental and historical subjects, which were much admired. The principal of them are The Death of General Wolfe, The

Marquess of Granby relieving a Sick Soldier, Virtue Rewarded, and Profligacy Punished; all of which have been engraved.

KIRBY, (JOHN JOSHUA,) was the son of a schoolmaster, and born at Parham, near Wickham Market, in 1716. About 1738, we find him settled as a house painter, at Ipswich, and known as the publisher of twelve prints of ancient buildings in Suffolk, with a descriptive pamphlet. An intimacy with the artist Gainsborough increased his natural taste for painting, which he cultivated with sufficient assiduity to make himself a tolerable landscape painter. It is, however, as the author of his works on perspective, that his name is chiefly known. He had made considerable progress in his investigations respecting this branch of art, when he met with Dr. Brook Taylor's book, from which he took so many hints, that his modesty and candour would only allow him to publish his own work under the title of Dr. Brook Taylor's Method of Perspective made Easy. It appeared in 1754; and, in the same year, he read lectures on the subject before the Society of Arts. Removing from Ipswich to London, he was introduced by Lord Bute to the king, and, soon after, was made clerk of the works at Kew. In 1761, was published, in two volumes, folio, Mr. Kirby's Perspective of Architecture; a work containing "new principles for a complete system of the perspective of Architecture, both as it relates to the true delineation of objects, and the doctrine of light and shadow." Mr. Kirby succeeded Hayman, as president of the Chartered Society of Artists, but soon resigned the chair, and was a member of the Royal and Antiquarian Societies. His death took place on the 20th of June, 1774.

BROOKING, (——,) a very eminent English marine painter, who was cut off before he could enjoy the fruits, or know the extent, of his reputation, was born about the year 1720. He is said to have been bred in some department in the Dock Yard at Deptford; but where, or under what circumstances, he learnt the art of paint-

ing, no accounts of him have informed us. Like other artists, who, at that time, worked for the shops, he painted several pictures for a person residing in Castle Street, Leicester Square, the majority of which were purchased by a gentleman, who was struck by their merit, in accidentally passing that way. On inquiring the name of the artist, he only received for answer, that any number of pictures could be procured, which he might require, from the same artist; who, it seems, was accustomed to write his name upon his performances, from which, however, it was always obliterated by the shopkeeper, before he placed them in his window. At length, Brooking having brought a picture, one day, when the dealer was from home, his wife exposed it for sale without effacing the signature, and the same gentleman who had purchased the former ones happening to pass by, thus discovered the artist's name. He immediately advertised for Brooking to meet him at a certain place; and upon obtaining an interview with him, tendered him his friendship and patronage. Of this liberal offer, Brooking had little opportunity left to avail himself; he had painted but a few pictures after it had been made, when he fell a victim to consumption, dying in the spring of the year 1759, under forty years of age. As a painter of sea pieces, he is said to have excelled all his countrymen who preceded him; nor "has any artist," says Bryan, "since William Vandevelde, equalled his productions in that department of painting."

STUBBS, (GEORGE,) a very eminent animal painter, and an associate of the Royal Academy, was born at Liverpool, in 1724. At the age of thirty, he visited Rome for professional improvement, and, on his return, settled in London, where he became one of the first horse-painters of his day. In 1766, he published *The Anatomy of the Horse*; including a particular description of the bones, cartilages, muscles, &c. &c. in eighteen tables from nature; and, before his death, which took place in 1806, three numbers of a work, entitled *A Comparative Anatomical Exposition of the Structure of the Human Body, with that of a Tiger and a Common Fowl*. An eminent critic says of Stubbs,

"That his skill in comparative anatomy never suggested to him the propriety of style in forms, if it were not eminently proved by his Phæton with the Horses of the Sun, would be evident from all his other figures, which, when human, are seldom more than the attendants of some animal; whilst the style of the animals themselves depended entirely on the individual before him: his tiger, for grandeur, has never been equalled; his lions are, to those of Rubens, what jackals are to lions: but none ever did greater justice to the peculiar structure of that artificial animal, the race-courser; and to all the mysteries of turf-tactics; though, unfortunately for the artist, they depend more on the fac-similist's precision than the painter's spirit." Mr. Stubbs, however, was not only distinguished for correctness, but for a characteristic spirit in most of his paintings; and this is particularly remarkable in the portraits which he draws of the celebrated racers of his time.

CIPRIANI, (JOHN BAPTIST,) was born at Florence, about the year 1727. He is said to have received his first instruction in art from an English artist, named Heckford, who was then settled in Italy. His next master was Antonio Domenico Gabbiani, under whom he became a very able designer. He resided at Rome from 1750 to 1755, when he accompanied Mr. Wilton and Sir William Chambers to England, which thenceforth, and indeed altogether, became the theatre of his art. When the Duke of Richmond opened the gallery of his house, at Privy Gardens, as a school of art, Cipriani was chosen to instruct the students in painting; and, at the foundation of the Royal Academy, he was elected one of the members, and employed to make the design for the diploma which is given to the academicians and associates at their admission. He executed this work with such taste and elegance, that the president and council presented him with a silver cup, "as an acknowledgment for the assistance the Academy received from his great abilities in his profession." Mr. Cipriani was employed to repair the paintings of Verrio, at Windsor, and those of Rubens, at Whitehall. Four of his

own paintings are on the ceiling of the Royal Academy; and his admirable designs have been disseminated all over Europe, by the graver of Bartolozzi, and his pupils. Of the few pictures which he left, the most eminent will be found at Mr. Coke's seat, at Holkham, in Norfolk. Among some plates engraved by Cipriani, are portraits of Algernon Sydney, Edmund Ludlow, the parliamentary general, John Locke, John Milton, Thomas Hollis, and Andrew Marvel; The Mother and Child, from his own design; The Death of Cleopatra, after B. Celini; and The Descent of the Holy Ghost, after Gabbiani. This eminent artist died, universally respected, on the 14th of December, 1785. To quote the words of Fuseli, "the fertility of his invention, the graces of his composition, and the seductive elegance of his forms, were only surpassed by the probity of his character, the simplicity of his manners, and the benevolence of his heart."

BARRET, (GEORGE,) was born in Dublin, about the year 1728, and is said to have begun his attempts at art, by colouring prints for a vendor of pictures in his native city. He afterwards attended the drawing academy of Mr. West; but he derived his chief improvement in the study of nature, which he preferred to that of pictures, though advised to the contrary course by his friend and patron, the celebrated Mr. Burke. Procuring, through him, an introduction to the Earl of Powerscourt, Barret passed much of his time in the charming vicinity of that nobleman's seat, where he found constant and beneficial employment for his pencil. His improvement was rapid, and, encouraged by having awarded to him the Dublin Society's premium of £50 for the best landscape, he, in 1762, took up his residence in London. About a year after his arrival, he gained a premium, of the same value as the one just mentioned, from the Society for the Encouragement of Arts, given for the best landscape in oil. He took an active part in the foundation of the Royal Academy, of which he formed the plan, and was one of the earliest members. As an artist, it is said of him, "he had two decided manners of painting, both with regard to colour

and touch; his first was rather heavy in both, his latter much lighter. Scarcely any painter equalled him in his knowledge or execution of the details of nature; the latter of which was particularly light, and well calculated to mark most decidedly the true characters of the various objects he represented,—forest trees in particular. His attention was chiefly directed to the true colours of English scenery; in which, in his best works, he was very happy, as he got all that richness and dewy freshness, that so particularly characterizes the verdure of this climate, especially in the vernal months, and which is so totally different from the colouring of those masters who have formed themselves on Italian scenery or Italian pictures. This strong desire sometimes tempted him to use colours rich and beautiful, when first applied, but which no art could render permanent; which, in some of his slighter works, prevailed to such a degree as to leave scarcely any traces of the original colouring." His best pictures in his first manner are to be found in the houses of the Dukes of Buccleugh and Portland, &c.; and those of his latter at Norbury Park, Surrey, where he painted a large room with a continued scene entirely round. This is his principal work; and for composition, breadth of effect, truth of colour, and boldness of manner in the execution, may vie with that of any modern painter. Mr. Barret also excelled in water-colours and in chalk, Indian ink, and black-lead pencil drawings. When Mr. Burke came into office, he obtained for the subject of our memoir the place of master-painter to Chelsea Hospital, which he held till his death, in March, 1784. He left a widow and nine children, and was buried at Paddington, where he had resided the last ten years of his life. As a man, he is said to have been remarkably kind and friendly; gentle in manners, with a vast flow of spirits, even to playfulness, and a strong turn to wit and humour.

HONE, (NATHANIEL,) was born in Dublin, about the year 1730, but passed the greater part of his life in England. He first followed his profession at York, where he married a lady of some pro-

perty, and soon after he settled in London. He practised with great reputation, both as a painter in oil and in miniature, particularly enamel, in which branch of art, he ranked among the principal artists of his day after the death of Zincke. On the foundation of the Royal Academy, in 1768, he was chosen one of the members, and maintained his reputation till his death, which took place on the 14th of August, 1784. As a painter in oil, we are told, "he was by no means an inferior artist; yet the colouring of his pictures was too red for the carnations, and the shadows not sufficiently clear."

GILPIN, (SAWREY,) a descendant of the celebrated Bernard Gilpin, and son of a captain in the army, was born at Carlisle, in the year 1733. He caught a taste for drawing from his father, who had some knowledge of the art, but was at first apprenticed to a ship-painter, in London, with a view of turning his talents to a profitable account in the way of trade. He did not suffer, however, his genius to lie dormant; and some animals which he had designed, being shown to the Duke of Cumberland, that prince immediately took him under his patronage. Gilpin accompanied the duke to Newmarket, where he painted portraits of the favourite racers of his patron, in whose stud he acquired that knowledge of the horse, which he has displayed with such superior spirit and beauty. He applied his talents in this department to historic painting, and his beautiful compositions of *The Triumph of Camillus*, *The Election of Darius*, and the story of *Phæton*, may vie with the highest efforts in this style of art. His drawings of animals, in pencil and water-colours, are also replete with taste and skill; his *chef d'œuvre* is said to be a groupe of tigers. Among his etchings are, a set of oxen, cows, &c.; a small book of horses; and some heads for his brother's book, *The Lives of the Reformers*. Mr. Gilpin was one of the earliest members of the Royal Academy, and died, highly respected both as an artist and a man, on the 8th of March, 1807.

WRIGHT, (JOSEPH,) commonly called Wright of Derby, was born in

that city on the 3rd of December, 1734. He was the son of an attorney, and, in early life, shewed a taste for mechanics, but, fixing on the arts as a profession, came to London in 1751, and was articulated to Thomas Hudson. Contemptible as was the style of his master, Wright made considerable progress during the term of his apprenticeship, and painted both portraits and historical pieces in a very superior style. Among others, we may mention, his Blacksmith's Forge, Air Pump, &c. &c. Soon after leaving Hudson, he married, and, to complete his education as an artist, visited Italy, where he passed about two years. In 1775, he fixed his residence at Bath, but, in 1777, removed to his native town, where he passed the remainder of his life. He was elected an associate of the Royal Academy in 1782, but resigned his diploma in disgust, in consequence of Mr. Garvey's being chosen royal academician before him. Mr. Wright excelled chiefly in landscape, subjects by candle-light and fire-pieces; of which he exhibited several at the Royal Academy. The eruption of Vesuvius, which he had an opportunity of witnessing during his abode at Naples, was also one of his favourite subjects; "and his different pictures of this sublime event," says his biographer, "stood decidedly *chef d'œuvres* in that line of painting; for who but Wright ever succeeded in fire or moonlights?" Among his historical pictures, we may mention, *The Dead Soldier*, a beautiful composition, made familiar to almost every one, by Heath's admirable print. One of his latest works was a *View of the Head of Ullswater*; a painting which has been compared to the highest efforts of Wilson. In this department of his art, his works are characterized by elegance of outline, judicious management of light and shade, and truth and delicacy of colouring. He made an exhibition of twenty-four of his pictures at the great room in the Piazza, Covent Garden, about twelve years before his death, which took place on the 29th of August, 1797.

WRIGHT, (RICHARD,) was born at Liverpool, about the year 1735. He was bred to the humble occupation of a house and ship painter, but, having

a taste for art, became at length, by great industry, and the force of his own genius, a very respectable painter of sea pieces. He gained, in 1764, from the Society for the Encouragement of Arts, &c., their premium for the best picture of a sea view; and, in 1766, he was awarded the first premium of fifty guineas, for a sea piece, from which Woollett engraved his celebrated print of *The Fishery*. Wright was a member of the Chartered Society of Artists, and died about the year 1775.

ZOFFANY, (JOHAN, or JOHN,) was born at Frankfort, about the year 1735, and came to England when he was nearly thirty years of age. Meeting with little or no encouragement, he soon became deplorably distressed, and appears to have lived for some time in equal poverty and obscurity. The first place where he resided in London, of which we have any account, was in Short's Gardens, Drury Lane, where he lodged with an Italian, named Bellodi, famous for pricking of the barrels of what were, at that time, called "Twelve-tuned Dutchmen Clocks." By him Zoffany was recommended to one Reinbauld, a musical clock maker, Bellodi describing him as "a poor man, an artist, who was almost starving in a garret, and an inmate of his house." Reinbauld engaged him in painting the fronts of his clocks, and soon after, he gave a proof of his skill in a higher department of art, by painting a portrait of his employer. His talent, in this respect, was at length discovered by Benjamin Wilson, an artist, who was deficient in drawing figures, and he accordingly engaged the subject of our memoir to assist him, at a salary of £40 a year, and on condition of profound secrecy. A picture, however, which Wilson exhibited of Garrick and Miss Bellamy, as *Romeo and Juliet*, displayed such unusual marks of ability, in the artist, whose name was attached to it, that Garrick, suspecting it to be the production of another hand, determined to find out the real artist, and at length discovered him in Zoffany. The great actor henceforth became his patron, and immediately introduced him to Sir Joshua Reynolds, and other artists of distinction. A portrait which he, soon after, painted

of the Earl of Barrymore, laid the foundation of his future fame, and he also acquired considerable celebrity by the portraiture of the most eminent dramatic performers in their favourite characters. Among the principal of these were, his pictures of Garrick, in Abel Druggier, of Foote, in Major Sturgeon, of Jacob, in Jacob Gallop, of Foote and Weston, as Dr. Last and the President, &c. &c. all admirably coloured, and designed and painted with surprising truth and expression. Having obtained the patronage of George the Third, that monarch and his consort sat to him, for a large picture, in which the whole of the royal family were introduced. He also painted for the king, his celebrated picture of The Members of the Royal Academy; into which body Zoffany was, about the same time, admitted. During a visit which he paid to Italy, he was employed by the Grand Duke of Tuscany; and, whilst at Florence, painted his famous picture of the Florentine Gallery, now in the king's collection. Shortly after his return from Italy, he went to the East Indies, where he became a great favourite of the Nabob of Oude, and amassed a handsome fortune by the exercise of his profession. He settled at Kew, upon his return to England, and died there on the 11th of November, 1810. Dixon, Finlayson, Green, and other eminent artists, have engraved several of his theatrical portraits.

RUNCIMAN, (ALEXANDER,) the son of an architect, was born at Edinburgh, in the year 1736. Fuseli says, that he served an apprenticeship to a coach-painter, and acquired a practice of brush, a facility of pencilling, and much mechanic knowledge of colours, before he had attained any correct notion of design. Mr. Cunningham, following the account given of Runciman, in Stark's *Biographia Scotica*, says, that he was placed, at the age of fourteen, in the studio of John and Robert Norris, the former of whom was reputed to be a celebrated landscape painter. Whoever may have been his masters, he commenced landscape painter, on his own account, as early as 1755, and, in 1760, he attempted historical painting; "where," says his

biographer, "in delineating human passions, his energetic mind had greater scope than in portraying peaceful fields, the humble cottage, and the unambitious shepherd." It would seem, however, that he had taken a scope beyond his powers, for his earliest landscapes were decided failures; and, in his history, his compositions brought him but little fame, and less fortune. Under these circumstances, he determined on paying a visit to Italy, where he arrived in the latter end of the year 1766. He remained at Rome about five years, having, during that period, gained the friendship and approbation of Fuseli, and "not only increased in facility and truth in drawing, but acquired new general principles, and a more refined and correct taste." He returned home in 1771, and, in the following year, was appointed professor to the Edinburgh Academy of Arts, recently established in that city, where he painted some historical pictures, among which was the Ascension, in the Episcopal church. His chief works are in the mansion of Pennywick; the hall of which he was employed to decorate by the owner, Sir James Clerk. Runciman chose his subjects from Ossian, of which he painted twelve scenes; The Death of Agandeca, is considered the best. His other principal pictures are, King Lear, Andromeda, Agrippina, landing with the Ashes of Germanicus, and Ulysses, surprising Nausica at Play with her Maids; which last, it is said, exhibits, with the defects and manners of Julio Romano, in style, design, and expression, a tone, a grace, and breadth of colour, resembling Titian. Edwards mentions two etchings of this artist from his own designs: Sigismunda Weeping over the Heart of Tancred, and A View of Edinburgh, executed with great spirit and taste. Runciman died on the 21st of October, 1785. Different accounts have been given of his character, both as an artist and a man. "My father," says a correspondent of Allan Cunningham's, "was acquainted with Runciman, whose sketches, I think, are infinitely better than his pictures. Look at his etchings, and remember his gallery at Pennywick, and then judge if I am severe—such long legs, such distorted attitudes, and such a

total want of knowledge or contempt of drapery! I always thought I saw Runciman revived in Fuseli. My father said he was a dissolute, blasphemous fellow, and repeated some of his sayings, which are better forgotten than remembered." One of his biographers, on the other hand, gives him credit for real worth and goodness of heart, and a candour and a simplicity of manners which caused his company to be courted by some of the most eminent literary characters of his time. With respect to his merits as an artist, his friend, John Brown, celebrated for design, says, "His fancy was fertile, his discernment of character keen, his taste truly elegant, and his conceptions truly great. Though his genius seems to be best suited to the grave and serious; yet many of his works amply prove that he could move, with equal success, in the less elevated line of the gay and the pleasing. His chief excellence lay in composition; the noblest part of the art, in which, it is doubtful whether he had any living superior. With regard to the truth, the harmony, the richness, and the gravity of colouring,—in that style, in short, which is the peculiar characteristic of the ancient Venetian, and the direct contrast of the English modern school, he was unrivalled. His works, it must be granted, like all those of the present times, were far from being perfect; but it was Runciman's peculiar misfortune, that his defects were of such a nature, as to be obvious to the most unskilful eyes, whilst his beauties were of a kind, which few have sufficient taste or knowledge in the art to discern, far less to appreciate."

EDWARDS, (EDWARD,) the son of a chair-maker and carver, was born in Castle Street, Leicester Fields, on the 7th of March, 1738. He was intended for his father's business, but discovering an inclination for drawing, was permitted to attend the Duke of Richmond's Gallery; and, on the death of his father, in 1760, he opened a drawing school, for the support of himself and his family. In the following year, he was admitted a member of the Academy, in Peter Court, St. Martin's Lane, where he studied the human figure, and made such progress as to

obtain a small premium for a drawing from the Society for the Encouragement of Arts, &c. In 1763, he was employed by Alderman Boydell to make some drawings for his publication of engravings from the old masters; and, in 1764, the Society of Arts, &c., awarded him another premium, for the best historical picture in chiar-oscuro. In 1770, he was employed by the Society of Antiquaries to make a large drawing from the picture at Windsor, of the interview between Henry the Eighth and Francis the First, at Calais. In 1773, he was elected an associate of the Royal Academy; and, in 1775, the liberality of a friend, who was one of his patrons, enabled him to visit Italy, where he remained about thirteen months. He did not manifest much improvement after his return, yet he continued to hold a respectable rank among his professional brethren; and, in 1781, he obtained a third premium from the Society of Arts, for a landscape painting. One of his greatest works was the painting of three arabesque ceilings, in the house of the Honourable Charles Hamilton, at Bath, on which he was engaged for about nine months. He was next employed by Horace Walpole; as a supplement to whose work, he wrote his *Anecdotes of Painters*, published after his death. In 1788, he was appointed teacher of perspective in the Royal Academy, a situation for which he was well qualified, as was made apparent in his *Treatise on Perspective*, published in 1803, quarto, with forty plates. His other works, besides those already noticed, are, his picture of *A Hunting Party*; a collection of etchings, fifty-two in number; *Commemoration of Handel*, in Westminster Abbey; and *The Two Gentlemen of Verona*, painted for the Shakspeare Gallery. Mr. Edwards died, universally respected, on the 19th of December, 1806. "He had seen much," says his biographer; "and his opinions, which were given with undeviating integrity, were always respected, but his productions seldom excited much approbation, nor have there been many instances where an artist, with so much general capacity and vigour of mind, has not been able to make greater proficiency."

KAUFFMAN, (MARIA ANGELICA), was born at Coire, in the Grisons, in the year 1740. Her father, who was an artist, taught her the rudiments of design, for which she had manifested an early propensity, and in her eleventh year, she drew several portraits in crayons, which were much admired. In 1754, she studied for a short time at Milan, and, revisiting Italy in 1758, completed her professional education at Rome, where her remarkable talents attracted the notice of all the distinguished persons in that capital. The Abbé Winkelman, writing of her to his friend, Franck, in 1764, says, "I have been just painted by a stranger, a young person of a rare merit. She speaks Italian as well as German, and expresses herself with the same facility in French and English; on which account she paints all the English who visit Rome. She sings with a taste which ranks her among our greatest *virtuose*. Her name is Angelica Kauffman." From Rome she proceeded to Venice, and, after passing a year in that city, accompanied the lady of the English ambassador on her return to London, where she arrived in 1765. She passed about seventeen years in this country, which was the chief theatre of her professional labours, employed among persons of the highest rank, and distinguished by those honours, to which her merits justly entitled her. She was made a member of the Royal Academy; and her fame was still further extended by the numerous engravings of Bartolozzi, who devoted his powers, chiefly to the works of Angelica, and of his countryman, Cipriani. In 1780, she married Signor Antonio Zucchi, a Venetian painter, who had resided for some time in England, though she still chose to retain her maiden name. This gentleman was her second husband, if we may credit a writer in Rees's Cyclopædia, who tells us, that after some years' residence here, she was deceived by a footman of a German count, who, coming to England, personated his master, contrived to be presented at court, and persuaded Angelica to marry him. The cheat was soon discovered, and the husband, who treated her very ill, was induced, by a payment made to him of £300, to return to Germany, with a promise never to molest her any more. He ac-

cordingly left England, and Angelica, not hearing of him for seven years, gave her hand to the artist above-mentioned. She left England with Signor Zucchi and her father, in 1781, and after passing a short time in Germany, fixed her abode at Rome, where she received visits from the Emperor Paul, of Russia, and the Emperor Joseph, and had commissions from various courts, for which she executed several historical pieces. Though her residence was chiefly at Rome, she occasionally visited other parts of Italy, and during her sojourn at Naples, she was appointed honorary court painter, and drawing-mistress to the princesses. When the French entered Rome, in 1798, several of her pictures were seized by them, as English property, and she underwent other considerable losses. She died at the age of sixty-seven, in 1807, having survived her husband about twelve years, and leaving the chief part of her fortune to a pious foundation at her native place. She was honoured with a public funeral, which was conducted principally by the celebrated sculptor, Canova, and attended by all the academicians of St. Luke, and literary corporations. She was herself a member of the Academy of St. Luke, and belonged also to those of Venice and Florence, and the Clementine Academy at Bologna. Angelica, who is said to have been handsome in youth, bore an excellent moral character; was of a vivacious disposition, but sober and retired in her manners; and, though much courted, kept little company, except that of relations and particular friends. Among her paintings we may mention a piece for the sanctuary of Loretto, by commission from Pius the Sixth; Religion; and the four large oval paintings at the extremities of the ceiling of the Royal Academy, representing Composition, Invention, Design, and Colouring. She also made several spirited etchings, both from her own designs, and those of other artists. With respect to her abilities as a painter, there have been various opinions: the Germans called her the paintress of minds (*schelen mahlerin*); but this does not certainly convey the best characteristic idea of her style, though the expression does not, perhaps, deserve the contempt with which it is treated by Fuseli. Upon

the whole, her merits seem to have been justly summed up in the following words:—"The merit of Angelica," says a critical biographer, "has been so highly rated by the zeal of her eulogists, and, perhaps, so severely judged by the stern tribunal of criticism, that it is probable a just and candid estimate of her faculties will best be proved by steering a temperate course between both. That her powers were considerable, none will deny; that they were transcendent, few of the intelligent will be disposed to acknowledge. In her historical pictures, in which the figures are generally much smaller than life, her compositions are ingenious and poetical; her design is neither incorrect nor ungraceful; and her colouring, at least, as mellow and harmonious as the best painters of the Italian school. She was not unacquainted with the beauties of the antique, nor did she neglect them, especially in her female forms. Her pictures are distinguished by an air of mild and virginal dignity; but there is a total want of variety in her forms, of impassioned and characteristic expression in her heads, and of energy in her attitudes. Her figures, both male and female, are cast in the same mould, and appear to have been drawn from an ideal model she had formed of what she conceived to be perfect; hence she could not avoid falling into the foibles of a mannerist."

LOUTHERBOURG, or LUTHERBURG, (PHILIP JAMES DE,) was born at Strasburg, on the 1st of November, 1740. He was the son of a miniature painter, who afterwards established himself at Paris, where Philip became a pupil of Francesco Casanova, having previously studied under Tischbein. He soon became known as a painter of battles, hunting-pieces, sea-pieces, and landscapes with figures and cattle, in which last he is said to have imitated the style of Nicholas Berghem. In 1763, he was made a member of the Academy of Painting, at Paris; but notwithstanding the encouragement he received in France, he quitted that country in 1771, and came to London, where he settled for the remainder of his life. He was engaged at Drury Lane Theatre for several years, in designing and painting scenes, in which department he dis-

played abilities never before witnessed on the stage, and produced some novel and remarkable effects, scarcely equalled by those of Stanfield in our own time. Among other things, he contrived an exhibition, called the Eidophusicon, somewhat on the plan of the Diorama. He was elected an academician about the year 1785, and enjoyed a very high reputation till his death, which took place at his residence, at Hammersmith Terrace, on the 11th of March, 1812; leaving a widow, who died in 1828. He was buried in the churchyard of Chiswick, not far from the tomb of Hogarth, and immediately adjoining that of Sharpe, the celebrated engraver. Among his larger pictures may be mentioned, his Review of Warley Camp; Lord Howe's Victory of the First of June; and The Siege of Valenciennes. As a painter of history, he added to his reputation by his picture of The Assyrian Host, and The Universal Deluge, painted for Mr. Macklin's edition of The Bible. His merits as an artist have been thus summed up by a critical biographer:—"Mr. Louthenburg exhibits an uncommon example of the possession of faculties directly opposed to each other. In his landscapes, and, indeed, in his performances in general, he is not less remarkable for the most admirable dexterity of hand, and the most captivating facility of pencil, than for a seductive, though a meretricious gaudiness in his colouring, which is too frequently in opposition to the chaste and sober tinting of nature. The readiness with which he composed and executed his pictures, could scarcely fail of betraying him into the foibles of a mannerist. Individual parts of his pictures are frequently uncommonly fine; but, either from an inattention to, or an ignorance of, the best principles of the chiar-oscuro, there is often a want of generality in the effect, which is frequently scattered and fluttering, and we look in vain for that tempered harmony in the whole, which distinguishes the most admired productions of the art." His character was not free from eccentricity; and he was so far infatuated with the reveries of animal magnetism, as to have accompanied the impostor, Cagliutio, to Switzerland, with the intention of remaining there.

HAMILTON, (GAVIN,) descended from an ancient Scotch family, was born at Lanark, about the year 1740. After having received a liberal education, he went to Rome, where he pursued the study of historic painting, under Augustine Massuchi. With the exception of a few visits to Scotland, he passed the principal part of his life in the Roman capital, and died there in 1797. Though painting occupied the chief portion of his time, he was latterly much employed in the discovery of antique monuments. He opened caves at Centumcella, Velletri, Ostia, and Tivoli, among the ruins of Adrian's villa, and made such valuable contributions to the Museo Clementino, as to render it the next in importance to that of Belvidere; indeed, the best collections scattered over Russia, Germany, and this country, owe, it is said, many of their principal ornaments to his discoveries. Modern art is also indebted to him for a valuable publication, entitled, *Schola Italica Picturæ*, in which is traced the progress of its styles, from Leonardo da Vinci to the successors of the Caracci. In the dearth of biographical matter that accompanies every existing memoir of this artist, whose kindness to his young countrymen at Rome is probably yet remembered by many, we quote Fuseli's generally adopted estimate of his professional character:—"He had not, perhaps, the genius of an inventor, but the advantages of a liberal education, and of a classic taste in the choice of his subjects; and the style at which he always, and often successfully, aimed, made him at least equal to his most celebrated contemporaries. Some of the subjects which he painted from the *Iliad*, bear ample evidence of this. Achilles grasping the body of Patroclus, and rejecting the consolation of the Grecian chiefs, and Hector tied to his chariot, have something of Homeric sublimity and pathos: the moment chosen is the crisis of the fact, and the test of the hero's character. But in this last he is not always happy, as in Achilles dismissing Briseis, where the gesticulation of an actor supplants the expression of the man. Of his women, the Briseis, in the same subject, is the most attractive. Neither his Andromache mourning over Hector, nor the Helen, in the same, or the scene with Paris, reach our ideas of

the former's dignity and anguish, or the form and graces of the latter. Indeed, what idea can be supposed to reach that beauty, which, in the confession of age itself, deserved the ten years' struggle of two nations? And yet, in the subject of Paris, those graces and that form are to be subordinate to the superior ones of Venus. He would rank with the first names in art, who, from such a combination, should escape without having provoked the indignation, contempt, or pity, of disappointed expectation. Though he was familiar with the antique, the forms of Hamilton have neither its correctness nor characteristic purity: something of the modern scholastic principle prevails in his works, and his composition is, not seldom, as much beholden to common place ornamental conceits and habits, as to propriety."

PARRY, (WILLIAM,) son of the celebrated blind performer on the Welch harp, was born in London, in 1742. He received his first instructions in drawing in Shipley's academy, and afterwards studied from the plaster-casts in the Duke of Richmond's gallery. That nothing might be wanting to complete his professional education, he became a pupil of Sir Joshua Reynolds, and about the same time entered the academy in St. Martin's Lane. After having obtained several premiums from the Society for the Encouragement of Art, he was enabled, by the patronage and liberality of Sir Watkin Williams Wynne, to visit Italy, where he remained from 1770 until 1775, during which time he painted for Sir Watkin, a copy of the Transfiguration, by Raphael. In 1776, he was chosen an associate of the Royal Academy; but not finding the employment he had expected in London, he returned to Rome, where he remained several years, and met with all the success he could wish. In 1791, he was compelled by ill health to visit his native country, where he died, on the 13th of February in that year.

PARS, (WILLIAM,) was born in London, in 1742, and educated at Shipley's drawing school, and the academy in St. Martin's Lane. In 1764, he obtained the third premium of twenty guineas for historical painting; and, soon after,

was selected by the Dilettanti Society as draughtsman to an expedition about to be sent out by them to make antiquarian researches in Ionia. This employment occupied him three years, at the expiration of which time he accompanied Lord Palmerston in a tour through Switzerland and Italy, to make drawings of the most remarkable views and antiquities. Mr. Pars was elected an associate of the Royal Academy in 1770, and in 1774 he was sent as the Dilettanti Society's student to Rome, for a certain number of years, upon a pension. He died in Italy, in the autumn of 1782. Several of his views in Greece have been engraved by Mr. Byrne, and some of those in Switzerland and Italy have been executed in aquatinta by Paul Sandby.

ALLAN, (DAVID,) was born on the 13th of February, 1744, at Alloa, in Stirlingshire, where his father held the place of shoremaster. He was sent, for education, to the parish school, and there first displayed his taste for drawing in a caricature of the schoolmaster, which procured him a sound thrashing, and his removal from the school. When his father admonished him for having thus ridiculed his preceptor, he replied, "I could nae help it, he looked sae queer; I made it like him, and a' for fun." It was determined, however, that his predilection for art should be encouraged, and he was accordingly, in February, 1755, placed at Foulis' academy, at Glasgow, where he was initiated in drawing, painting, and engraving. In 1764, the liberality of some noblemen and gentlemen, in the neighbourhood of Alloa, enabled him to proceed to Rome, where his merit soon became apparent. Among other honours he obtained the gold medal of the Academy of St. Luke, for the best historical composition. The subject was *The Origin of Painting*, and was so admirably executed, that Wilkie is said to have pronounced it one of the best told stories that colour and canvas ever united to relate. Whilst at Rome, he painted *The Prodigal Son*, *Hercules and Omphale*, &c.; but his four sketches of *The Carnival at Rome*, and which, with a few others, gained him the name of the Scottish Hogarth, chiefly deserve to be mentioned. There was much hu-

mour in these pictures, and the engravings that were made from them, by Sandby, became very popular. Few particulars of Allan's life are related, for some years, after he left Scotland for Italy. He appears to have been in London in 1777; and in 1786, his reputation had become so great, that he was installed master of the Academy of Arts at Edinburgh. About the same time he commenced a series of illustrations for Allan Ramsay's *Gentle Shepherd*, of which he published an edition in quarto, accompanied by his engravings. His skill lay principally in rustic subjects, and he continued to employ his pencil upon them, until within a short period of his death, which took place on the 6th of August, 1796. He left one daughter and a son, by his wife, the daughter of a carver and gilder, to whom he had been united in 1788. In person, he was far from prepossessing; being short and slender, and having a long, coarse, pock-marked face, a wide mouth, long nose, large inanimate eyes, and sand-coloured hair. As a painter, he is considerably above mediocrity, but is still far below the first rank of artists. He was completely at home in the delineation of grave humour and open drollery; and Burns, some of whose subjects he illustrated, said, that himself and Mr. Allan were the only genuine and real painters of Scottish costume in the world.

HEARNE, (THOMAS,) was born at Marshfield, in Gloucestershire, in 1744. Soon after, his parents removed to Brinkworth, in North Wiltshire, where he received his education; but he was not, as stated by some, a native of that place. He was sent to London, to be apprenticed to Woollett, the engraver, but his indentures had not long expired before he relinquished the graphic art to become draughtsman to Sir R. Payne, afterwards Lord Lavington, then about to go out as governor of the Leeward Islands. Hearne returned from the West Indies in 1776, and continued to practise as a draughtsman till within a short period of his death, which took place in London, on the 13th of April, 1817. The best of this artist's works are to be found in private cabinets, but some fine specimens of his drawings may be seen in a publication

entitled, *The Antiquities of Great Britain*, and other collections of engravings. Hearne was one of the first who practised landscape painting in water-colours, and indeed he has been considered as the original source of all which is truly great in that art.

WHEATLEY, (FRANCIS,) was born in London, in the year 1747, and instructed in drawing at Shipley's academy. He obtained several premiums in his youth, from the Society of Arts, though it is not stated for what description of pictures. He learnt how to paint without a master, but improved himself considerably by his acquaintance with Mortimer, whom he assisted in painting the ceiling at Brocket Hall, the seat of Lord Melbourne. His early taste inclined to figures and landscapes, but he was chiefly employed in the more profitable pursuit of painting small whole length portraits, in which he was very successful. He resided for some time at Dublin, where he painted, among other pieces, a large picture, representing the Irish House of Commons, in which portraits of many of the most remarkable political characters were introduced. Shortly after his return to London, he painted a picture of the riots in 1780, from which Mr. Heath engraved an excellent print for Alderman Boydell. He was also one of the artists employed by that spirited publisher to paint for the Shakspeare Gallery. Mr. Wheatley executed twelve pictures, from which his merit, as a colourist and a composer, may be best estimated. Some of his rural and domestic subjects were much admired, and became very popular; though it has been objected to them, that, in his females, he adopted too much of the French costume. The subject of our memoir, who was elected an associate of the Royal Academy in 1790, and a royal academician in the following year, died in 1801. He is said to have been handsome, of elegant manners, and generally a favourite in genteel company; and one who not only understood his art, but spoke with great taste and precision on every branch of it.

IBBETSON, (JULIUS CÆSAR,) was born at Scarborough, in Yorkshire, about

the year 1750. He was originally a ship painter, but finding himself qualified for filling a higher grade, he became an artist by profession, and eventually, an eminent landscape painter. Little is recorded of the particulars of his life; he accompanied Colonel Cathcart on his oriental mission, but returned in consequence of the death of that gentleman. In 1805, he published a work, entitled, *An Accidence, or Gamut of Oil Painting, for Beginners*, in which is shown the most easy way of imitating nature, by means of a simple system, the result of many years' practice; with a landscape painted in oil, and all the tints in pattern, 1805, octavo. Mr. Ibbetson, who died at Masham, in Yorkshire, in 1817, was termed, by West, the *Berghem of England*. His manner, as an artist, is said to be clear and firm, but sometimes a little hard, and his colouring rather defective. His best pictures are those in which his cattle (which are always touched with great spirit) constitute a principal feature.

BARKER, (ROBERT,) was born about the year 1750. He deserves notice in the present class as being the inventor of the exhibition called a *Panorama*. The first picture of this kind which he exhibited was a view of Edinburgh, though he did not, at the time, call it a *Panorama*, reserving that name for a view of London from the top of the Albion Mills, which was much admired, and patronised by Sir Joshua Reynolds and other eminent artists. He was enabled, partly by subscription, to build the present rooms in Leicester Square, where views of the principal cities, and of all the great battles, both by sea and land, that have occurred in the last century, have been from time to time exhibited. Mr. Barker died in April, 1806, leaving a son, who inherited his talent, and continued the exhibition.

HAMILTON, (WILLIAM,) was born in London, of Scotch parents, in the year 1751. At an early age he studied under Zucchi, the painter of arabesque ornaments at Rome, and although Mr. Edwards thinks he was then too young to receive any material benefit from this tour, it served, at least, to increase his taste for, and he caught a pleasant manner of, painting, much in the style of

his master. On his return to England he practised chiefly in history, and attempted portrait painting, but in the latter branch he did not succeed, though his portrait of Mrs. Siddons, as Lady Randolph, was allowed to have great merit. Alderman Boydell employed Mr. Hamilton in many of his spirited undertakings; he assisted in illustrating Shakspeare; and, for Mr. Macklin's edition of The Bible, he painted The Woman of Samaria, one of his best pieces. Another of his capital works was a picture of the Queen of Sheba entertained at a Banquet by Solomon, designed for a window in Arundel Castle. His arabesques, in the mansion of the Earl of Bute, at High Cliff, Hampshire, have also been much admired. His coloured drawings emulate the fulness of his oil paintings, with more freshness, and may, it is said, be placed among the most tasteful and effective efforts of the arts in that style. He was elected an associate of the Royal Academy on the 8th of November, 1788; a royal academician on the 10th of February, 1789; and died, generally beloved and lamented, on the 2nd of December, 1801. His manner of painting was light, airy, and pleasant, and he excelled in ornaments, to which he gave a propriety, richness, and a classic air. With respect to his private character, it is observed of him, that "his politeness covered no insincerity, nor his emulation envy."

BEAUMONT, (SIR GEORGE HOWLAND,) was born on the 6th of November, 1753. He was educated at Eton, where, besides becoming a tolerable classic, he displayed a love of drawing, and performed so well on the boards of a private theatre, "that friends," says Allan Cunningham, "were not wanting who thought he more than approached Garrick." He married, in the year 1784, a grand-daughter of Lord Chief-justice Willis, and soon after, made the tour of Italy, in company with his wife. Whilst abroad, he painted some pictures not unworthy of comparison with those of Wilson, and on his return to England, was considered a very promising landscape painter. In 1790, he visited Paris, and, it is said, only escaped destruction from the revolutionary mob, by the kindness of some one who fixed a tricoloured cockade in his hat. In 1819,

and again in 1822, he passed a short time on the continent, where he made several valuable purchases of works of art, with the intention of giving them to the public as soon as a national gallery should be established. This institution was one of the great objects of his wishes, and his exertions mainly promoted the foundation of the present gallery. Sir George died at his seat, Coleorton Hall, on the 7th of February, 1827. As a landscape painter he has tolerable merit; he was an enthusiastic admirer of Claude and Wilson; and if his works fall far short of the perfection attained by these great masters, they were superior to those of many other artists, with names of higher reputation than his own.

FARINGTON, (GEORGE,) son of the Rev. William Farington, rector of Warrington, and vicar of Leigh, in Lancashire, was born in the year 1754. He studied drawing under his brother Joseph, the royal academician, and subsequently became a pupil of the celebrated Benjamin West. Whilst studying at the Royal Academy, he obtained, in 1779, a silver medal, and, in the following year, the gold medal, for the best historical picture, the subject of which was the cauldron scene, in Macbeth. In 1782, having received some advantageous offers, he embarked for the East Indies, where he painted several pictures, particularly a large work representing the Durbar, or court of the Nabob, at Mershoodabad. A disease which he contracted in India, by staying out too late at night, to observe some ceremonies of the natives, terminated the life of this promising artist, in 1788, at the age of thirty-four.

BOURGEOIS, (SIR FRANCIS,) descended from a Swiss family, was born in London, in the year 1756. Lord Heathfield offered to procure him a commission in the army, but the subject of our memoir, though not insensible to ideas of martial glory, had pre-conceived a taste for art, which he determined to follow as a profession. He was fixed in this resolution by the approbation of Mr. Gainsborough, and Sir Joshua Reynolds, to whom some of his early drawings were shown. The subjects of them were chiefly military

being descriptive of different reviews and military evolutions which he had witnessed. He had already received some instruction in the rudiments of design, from an obscure animal painter, when it was determined that he should become a pupil of the celebrated Louthembourg. With this artist, however, he only remained a sufficient time to acquire a correct knowledge of the principles of his art, having resolved to complete his studies by the contemplation of nature, and the works of the continental masters. Yet he must have attained to no ordinary skill previously to his departure from England, as his biographer tells us, he had scarcely reached the nineteenth year of his age, when he had acquired considerable reputation as a painter of landscapes, battles, and sea-pieces. In 1776, he set out on a tour through the Netherlands, France, and Italy, and upon his return to England, showed, in the numerous pictures which he exhibited, how much improvement he had derived from a study of the old masters. His works made such an impression on the Prince Primate, brother to the unfortunate Stanislaus Augustus, King of Poland, when he visited this country, that he made our artist very liberal offers to accompany him to Poland. He was appointed painter to the King of Poland in 1791, and at the same time made a Knight of the Order of Merit, a title which was confirmed to him by his own sovereign, on his being presented at court. In the following year, he was elected a royal academician, and, in 1794, appointed landscape painter to the king. On the death of Mr. Noel Desenfans, Sir Francis found himself legatee to a considerable property left him by that gentleman, together with his splendid collection of pictures, which, at his own death, in 1811, he bequeathed to Dulwich College. "The number of Sir Francis Bourgeois' pictures," says one of his biographers, "is considerable, and many of them possess distinguished merit. It is, however, to be regretted, that his various pursuits did not allow his powers to take that extensive range for which they were evidently sufficiently qualified; and in several of his productions, a slight and hasty finishing is observable, which diminishes the admiration we should

otherwise feel for the ingenuity of his compositions, and the facility of his execution."

BOYNE, (JOHN,) was born in the county of Down, Ireland, about the year 1759. His father originally carried on the trade of a joiner, but was subsequently appointed to a situation in the Victualling Office, at Deptford, from which he retired on a pension as superannuated. The subject of our memoir was about nine years of age, when he came to England, where he was apprenticed to Mr. William Byrne, the engraver. At the time of the expiration of his apprenticeship, his master dying, Boyne succeeded him in his business, but finding the confinement necessary to his success too much for his buoyant spirit, he soon lost all his connexion. He now spent his evenings in dissipation, and, having at length sold all his tools, joined a company of strolling players near Chelmsford. In this situation he sustained, for a time, with tolerable applause, the joint character of actor and author, but returned to London in 1781, and taking lodgings in Shoe Lane, commenced business as a pearl-setter, in which he was very skilful. He next became master of a drawing school, first in Holborn, and afterwards in Gloucester Street, Queen Square, where he had, among his pupils, Messrs. Holmes and Heaphy. Yet he still continued to work as a pearl-setter, and also turned his literary abilities to some account. Several of his productions were inserted in *The Old London Magazine*, and he also published a letter to Richard Brinsley Sheridan, Esquire, on his late proceedings as a member of the Society of the Freedom of the Press; *Observations on French Politics*; and *Touchstone, or A Defence of those Artists who are lashed by Peter Pindar*. For the first work, an anonymous correspondent sent him a present of £10. Boyne lived in a sottish and extravagant manner, and though, what with his engraving of caricatures, tuition in drawing, and pearl-setting, he obtained an ample sufficiency, he was always poor. He used generally to frequent, in an evening, a public-house in West Harding Street, where he entered himself, "although," says his biographer, "a very

clean man," a member of the Dirty Shirt Society. As an artist, though soon forgotten, he attracted, or rather his productions attracted, some notice in their time. They consisted chiefly of heads from Shakspeare's plays, in water colours, a branch of art then in its infancy. His biographer specifies the following subjects, also from his pencil, as possessing much merit:—The Assignation; A Sketch to the Memory of the Duke of Bedford; The Muck-Worm, and the Glow-Worm, being portraits of a miser and a voluptuary; and his Meeting of Connoisseurs, a composition full of humour. Boyne, who was a Roman catholic, died on the 22nd of June, 1810, at his house in Penton Place, Pentonville.

EDRIDGE, (HENRY,) was born at Paddington, in the year 1768, and, at the age of fourteen, was placed with Mr. Pether, the mezzotinto engraver and landscape painter. In 1784, he was admitted a student of the Royal Academy, and two years afterwards he obtained a medal for the best drawing of an academy figure. Sir Joshua Reynolds was much pleased with the performances of Edridge at the Academy, particularly with a copy, in miniature, of one of Sir Joshua's own pictures, which he insisted on purchasing from the subject of our memoir, who would willingly have given it as a present. He not only paid Edridge twice the sum asked, but meeting him a few days afterwards, insisted upon making him a still further present; observing, that he had since sold the drawing to a nobleman for a considerable profit, and he was therefore his debtor for the difference. During his apprenticeship with Pether, Mr. Edridge, having little or no taste for mezzotinto engraving, made an arrangement with his master to permit him to study miniature painting, which branch of business he commenced on his own account, about the time of his marriage, in 1789. His earliest works were miniatures on ivory, and portraits on paper with black lead and Indian ink. "It was only of late years," says his biographer, "that he made those elaborately high-finished pictures on paper, uniting the depth and richness

of oil-paintings with the freedom and freshness of water-colours, and of which there is perhaps scarcely a nobleman's family in England without some specimens." Mr. Edridge, who was elected an associate of the Royal Academy in 1820, died, much respected, on the 23rd of April, 1821.

BURNET, (JAMES,) was born at Musselburgh, in 1788. His father was general surveyor of Excise in Scotland, and had married the sister of Cruikshank, the celebrated anatomist. On leaving school, he was placed under the care of Liddell, the wood carver, but on the termination of his apprenticeship, resolved to study painting, and for that purpose removed to London in 1810, and took up his residence with his brother John, the engraver. The latter was at the time employed upon an engraving of Wilkie's Blind Fiddler, and James was so struck with it, that Wilkie and the Dutch masters immediately became his favourite studies. He drew sketches from nature in excursions near London, and was particularly successful in his drawings of animals, which he seldom failed to introduce in his landscapes. Consumption cut short his very promising career; he died on the 27th of June, 1816. As a pastoral painter he has left few equals. Among his best pictures are, Cattle going out in the Morning, and Cattle returning home in a Shower. In the latter, which was purchased by Sir Thomas Baring, Burnet is said to have introduced everything that could in any way characterize the scene. "The rainbow in the sky," says an excellent judge, "the glittering of the rain upon the leaves, the dripping poultry under the hedge, the reflections of the cattle on the road, and the girl with the gown over her shoulders, all tend with equal force to illustrate his subject. His colouring had the depth of Rembrandt, and the luminousness of Cuyp: he could employ either with equal success. His pictures display considerable poetic feeling, and a thorough acquaintance with nature; his cowboys and milkmaids are not without grace, and his cows, a favourite animal with him, seem to enjoy the grass they feed upon."

SCULPTORS.

SCHEEMAKERS, (PETER,) was born at Antwerp, some time in the year 1690. After having studied sculpture under old Delvaux, he determined on visiting Italy for further improvement, and possessing very inadequate funds for that purpose, set out to walk to Rome. He left Antwerp in 1728, but before he had arrived at the 'eternal city,' had been obliged to part with one or two of his shirts from his knapsack, in order to procure him the means of subsistence. It seems, however, that before proceeding to Rome, he worked as a journeyman in some town in Denmark, where he was detained some time by illness. He was much noticed and encouraged in Italy, where he employed himself in constructing models from most of the celebrated statues and groupes in and about Rome. With these he came to England, and after a short stay there, returned to Rome, where he remained about two years. At the expiration of this period, he settled as a statuary in London, and was soon employed upon several important works, which he executed in a manner that procured for him a high reputation. "Scheemakers, on his way to England," says Smith, "visited his birth-place, bringing with him several roots of brocoli, a dish till then little known in perfection at our tables." He first resided in Westminster, near St. Margaret's Church; and afterwards, in December, 1741, removed to Vine Street, Piccadilly. He returned to his native city in 1769, and died there shortly afterwards; "having," says Nollekens, "grown so fat, that when he was kneeling down to say his prayers, he placed his legs under him with his hands." The principal works of Scheemakers are as follow:—Dr. Chamberlain's monument in Westminster Abbey; the statue of Sir John Barnard, in the Royal Exchange; of Admiral Pocock, Major Lawrence, and Lord Clive, in the India House; of Guy, in Guy's Hospital; and of Edward the Sixth, in the court-yard of

St. Thomas's Hospital; the two last in bronze. To these we may add the monuments of Dr. Mead, in the Temple Church, the statue of Shakspeare, in Westminster Abbey, and a variety of admirable busts in private collections. He was also employed in the decorations at Stowe, where there are, besides other of his works, life-size statues of Lycurgus, Socrates, Homer, and Epaminondas. "Of Scheemakers' models," says Smith, in allusion to the sale of them, "I have frequently heard my father speak with considerable pleasure, when he used to state, that they were placed upon tables, stands, and shelves, covered with green baize, round the auction-room, and made a most beautiful appearance. One of them was a small copy of the Laocoon, in marble, which was bought by the Earl of Lincoln."

RYSBRACH, (JOHN MICHAEL,) was the son of a landscape painter at Antwerp, according to Walpole—at Brussels, according to Smith—in one of which cities he was born, about the year 1694. He studied under Theodore Balant, an excellent sculptor, and came to England about the year 1720, where he soon obtained employment, reputation, and profit. He resided in Vere Street, Oxford Street, and died there on the 11th of January, 1770. His principal works are, the monuments, in Westminster Abbey, of Mrs. Oldfield, Sir Isaac Newton, Duke of Newcastle, Matthew Prior, Admiral Vernon, Earl Stanhope, and Sir Godfrey Kneller; the statue of Locke, in Christchurch College, Cambridge; George the Second, at Greenwich Hospital, &c. Several of his works are also in our best private collections, especially the busts of the English worthies at Stowe, which have been improperly attributed, by Smith, to Scheemakers.

WILTON, (JOSEPH,) the son of a wealthy plasterer, was born in London,

on the 16th of July, 1722, and at an early age, placed with a sculptor, at Neville, in Brabant. In his twenty-second year he went to Paris, where he gained the Academy's silver medal, and learnt to work in marble. He removed to Rome in 1747, and, in three years, made progress enough to obtain the Jubilee gold medal. On his return to England, he was appointed state coach carver to the king, and director of the gallery opened by the Duke of Richmond, in Spring Gardens. At the time of which we are writing, it was the general custom for architects to design, and sculptors to carve, so that the merit of the execution was frequently overlooked in that of the invention. Wilton, however, who had been left a large fortune by his father, at length resolved both to execute and design for himself; with what success, may be seen in his first public work—the monument of General Wolfe, in Westminster Abbey. This was succeeded by his monument of Admiral Holmes; of the Earl and Countess of Montrath; of Pulteney, Earl of Bath; and a statue of George III., at the Royal Exchange. These performances have been rewarded with at least temporary admiration; but Wilton succeeded better with the chisel, in single figures from the antique, than in monumental groupes. His copies of the Venus, the Dying Gladiator, the Laocoon, and the Apollo, are said to have been beautifully executed. He also modelled a few busts, but his talent in this way was completely eclipsed by that of Nollekens. On the establishment of the Royal Academy, Wilton was appointed keeper, and continued to hold that situation till his death, which took place on the 5th of November, 1803. He is said to have been a perfect gentleman, a warm friend, and an agreeable companion: Sir Joshua Reynolds, and Dr. Johnson, were among the number of his guests. He was married, and had a daughter who married Sir Robert Chambers, and still survives. She presented the bust of her father, by Roubiliac, to the Royal Academy. As a sculptor, Wilton has been excelled by many; though, at the time of his popularity, he had few rivals, and possessed sufficient merit to warrant the very favourable reception which his works met with.

DAMER, (ANNE SEYMOUR,) the daughter of Field-marshal General Conway, was born in 1748. Her attachment to sculpture is said to have been created by the following circumstance. When about eighteen years of age, she was walking with the celebrated David Hume, who excited her satirical observations by giving a shilling to an Italian boy for some "paltry plaster images," as she called them. "Be less severe," was the historian's reply, "these images, at which you smile, were not made without the aid of both science and genius—with all your attainments, now, you cannot produce such works." She shortly afterwards showed Hume a head, which she had modelled in wax, then tried it in marble, and succeeded in calling forth the wonder and praise of the philosopher. Miss Conway now resolved to pursue sculpture zealously and ambitiously; put herself under the tuition of Cerrachi and Bacon; and even consented to learn the elements of anatomy from Cruikshanks. In 1767, she married the Honourable John Damer, eldest son of Lord Milton; the union brought her no happiness, and was terminated by the suicide of her husband, an extravagant profligate, on the 15th August, 1776. She then set off on a tour to the continent, and after visiting Madrid, Rome, and Paris, returned to London, and, in conjunction with Mrs. Crewe and the Duchess of Devonshire, canvassed among the butchers and barge-men of Westminster, in behalf of Charles Fox. As a sculptress, she had already attained some note, and fashion and royalty were loud in appreciation of her talents. At the peace of Amiens she revisited Paris, and was introduced to Napoleon, who promised to sit to her for his own bust, and treated her with marked attention and respect. The emperor having spoken enthusiastically of Fox, she returned to London, made a bust of the English patriot, and going back to Paris, presented it to Napoleon, who gave her, in exchange, a magnificent snuff-box with his portrait set in diamonds. This is now in the British Museum, having been left by herself to that institution, together with a bust, in bronze, of Sir Joseph Banks, and other of her own works. In 1797, she took up her residence at Strawberry Hill, in the well-known villa which had been left

her by Horace Walpole, but resigned it, in 1818, to Lord Waldegrave, and removed to York House, in the same neighbourhood. Her enthusiasm for art continued unabated to the last: she finished a bust of Nelson, in bronze, for the Duke of Clarence, only a few days previous to her death, which took place on the 28th of May, 1828. In person, Mrs. Damer was lightly and elegantly formed; her manners were fascinating, and in youth she is said to have been very beautiful. Besides many accomplishments, she possessed no ordinary share of learning: Homer, Herodotus, Plutarch, Cicero and Livy, were among her favourite authors. Her principal works, in addition to those already mentioned, are busts of her father, Fox, Queen Caroline, and one of Nelson, in the Common-council room in the city of London; two colossal heads of Thames and Isis, on the key-stones of Henley Bridge; a statue of George III., in the Edinburgh Register Office; two marble kittens, and an osprey, in terra-cotta, for Horace Walpole, who has inscribed the following pentameter on the latter:—

“Non me Praxiteles fecit, at Anna Damer.”

Of the merits of Mrs. Damer, little, according to Allan Cunningham, is to be said. He treats her as a vain, enterprising woman, who is constantly failing in all she attempts, and as constantly imagining she has succeeded. A quotation from Smith is also brought in to assist an insinuation that the finest touches in her works were not made by her own hand; but sneers and conjectures do not afford us sufficient ground for coming to such a conclusion. That her performances are of the highest order has never been insisted on; but a woman of fortune and fashion, who devotes herself voluntarily and enthusiastically to a laborious and difficult art, and achieves in it so much as Mrs. Damer has done, must be surely one of no common genius, and, among her own sex, at least, almost a prodigy.

LOCATELLI, (JOHN BAPTIST,) was born at Vienna, about the year 1750, but came to England early in life, and settled in London, under the patronage, chiefly of Lord Orford. The celebrated Mr. Rossi was, for some time,

his pupil, but acquired from him, if we may credit the assertion of Smith, no part of his present excellence as a sculptor. Locatelli was employed occasionally by Robert Adam, the architect, for whom he executed, among other commissions, a chimney-piece for Harewood House, in Yorkshire. He does not seem to have been an artist of eminence, though, in a pamphlet which he published, he asserts that he had been much noticed by the English at Verona and Venice; and that, during his residence at Milan, he was employed by Count Fernier, M. Pilot, and Cardinal Crescenzi; and that he had executed upwards of seventy statues and groupes for the brothers Battoni, &c. His name was more notorious than distinguished, in this country, in consequence of a dispute with Lord Orford, and which gave rise to the pamphlet above mentioned. It appears that this nobleman had behaved with great kindness to Locatelli; but after having advanced him as much as £350 on account of a groupe of Theseus and Hercules, refused to receive it, when complete, on account of the bad manner in which it was executed. He agreed, however, to take the opinion of a committee of artists on the subject: this was decidedly unfavourable to Locatelli; to whom, however, Walpole generously paid a further sum, and, upon receiving the groupe, sent it to Houghton, where it was subsequently destroyed in the conflagration of that mansion. Nollekens used to say of this groupe, that “the figures looked like the dry skins of two brickmakers, stuffed with clotted flocks from an old mattress;” and, at other times, that “Locatelli must have studied Goltzius’s Hercules, a figure well known to the collectors of engravings, under the appellation of the Potatoe Man, in consequence of his muscles appearing more like that root than any thing produced either above or below the earth.” Locatelli left England in 1796, for Milan, where he was patronized by Buonaparte, and granted a pension for life. The time of his death is uncertain.

PROCTER, (THOMAS,) an artist of great promise, both as a painter and sculptor, was born at Settle, in the West Riding of Yorkshire, on the 22nd of April, 1753. He was at first appren-

ticed to a tobacconist, at Manchester, but subsequently came to London, and became a clerk in the counting-house of Messrs. Hawson and Ansley, merchants. He quitted these gentlemen to study painting and sculpture, and was assisted and encouraged in his pursuits by his late employers, who furnished him with money, and treated him, in other respects, with great kindness and liberality. In September, 1777, he was admitted a student at the Royal Academy, where he gained the silver medal in 1783, and, in the following year, the gold medal, for a historical picture. He also gained a prize from the Society of Arts. He seems to have been a great favourite with the other students; for when the gold medal was awarded to him, they carried him down stairs in triumph, and rushing with him upon their shoulders into the quadrangle of Somerset House, shouted out "Procter! Procter!" Upon hearing them, Barry exclaimed, with an oath, "The lads have caught the true spirit of the ancient Greeks." The chief pictures which he had painted, at this time, were, Adam and Eve, and The Approach of Venus to the Island of Cyprus. As a sculptor, he acquired great reputation at the Academy, by an admirable model of Ixion on the Wheel, and a fine model of Diomedes thrown to his Horses. The former was purchased by Sir Abraham Hume, but the size of the latter prevented it from being sold, in consequence of which, Procter, being unable to pay for a place to keep it in, actually knocked it to pieces. In 1794, he was chosen by the Academy as their student, to be sent to Rome, but no one could find him, to inform him of the appointment. He was at length discovered by Mr. West, in an

obscure lodging, and in a deplorable state of poverty, from which he was temporarily relieved by that benevolent artist; but before he was ready to start for Italy he was found dead in his bed. He died in his forty-first year, and was buried in Hampstead Church-yard. Procter's countenance indicated the genius and intelligence of his mind, which was well stored with classic reading. Mr. West ranked him with the first-rate modellers; but, as a painter, his merit seems to have been equivocal. He once sent an immense picture, on the subject of the druids, to Somerset House; but the academicians thought it so feeble a performance that they declined giving it accommodation. They all, however, thought highly of his abilities, and, unwilling to wound his feelings in the present instance, by the appearance of rejecting his picture, told him that it was too large to be admitted into any of their show-rooms. Nollekens said of his Ixion, "I don't see why Ixion should be made going round on the wheel with his eyes almost closed; I am sure I could not sleep under such torture." What Nollekens really thought of Procter's merit is not very clear; for, in one place, Smith says, "As a painter, Mr. Northcote assured me he could not praise Procter; but, as a modeller, he spoke in the highest terms of his talents:" and, in another, "Mr. Nollekens used to say that Procter had less merit as a modeller than a painter." Mr. Westmacott, however, thought highly of Procter as a sculptor, and, in one of his lectures, exhibited his groupe of Pirithous, and Ixion on the wheel, expatiating upon them as works of true genius, and in every respect worthy the attention of the student in sculpture.

ARCHITECTS.

EDWARDS, (WILLIAM,) was born in the parish of Eglwysilan, in Glamorganshire, where his father kept a small farm, about the year 1719. His early education was confined to the Welsh language; he, subsequently, learned to read English from a blind man, with whom he lodged, at Cardiff, whilst employed in building an iron forge there. The first indications which he gave of his taste for architecture was in his fifteenth year, when he amused himself in repairing the stone fences of the country; which he executed in so superior a manner, that he began to be employed as a house builder. He was remarkable, at this period of his career, for the firmness and neatness of his masonry; the principles of which he is said to have formed upon a careful study of the remains of Caerphilly Castle, in his native parish. In his eighteenth year, he obtained from a neighbour some instruction in arithmetic; and, soon after, by erecting a mill, acquired his first knowledge of the principles of the arch. This enabled him to undertake, in 1746, the building of a bridge over the Taaf; which he finished, with three arches, in a style of elegance never before seen in that country. Unfortunately, however, a flood, of unusual height, swept the bridge away, not long after its completion; and having contracted to uphold his work for seven years, he was obliged to begin a new bridge; in which, says his biographer, he adopted the daring design, inspired by true genius, of throwing a single arch across the river, the span of which was one hundred and forty feet, and its altitude thirty-five feet; supposed, at that time, to be the widest arch in the world. He had only the parapets to finish, when the pressure of the heavy work over the haunches caused it to spring up in the middle, so as to force out the key-stones; a disaster which he remedied by making three cylindrical apertures in the work above the haunches, which

reduced the weight so much, that future danger from the same cause was fully secured against; whilst the contrivance imparted to the bridge an additional air of elegance. The whole work was completed in 1755; and "has since stood the wonder of Wales." He was, soon after, employed to build several other bridges in South Wales, making new improvements as he proceeded, in accordance with his three leading principles of bridge architecture,—durability, free passage of the water under, and commodious passage for travellers over. In addition to these labours, which comprised, besides bridge architecture, the building of forges and smelting-houses, for the numerous metallic works in that part of the country, he officiated, on Sundays, as a dissenting minister. His congregation rewarded him with a weekly salary; but his circumstances were such, that he was enabled to gratify his charitable desires by distributing the whole of it among the poor. He died in 1789, leaving a large family, and highly respected for his talents, probity, and piety.

ADAM, (ROBERT,) was born at Kirkcaldy, in Fifeshire, in the year 1728. He was the son of an architect, and received his education at Edinburgh; whence he proceeded, for professional improvement, to Italy, and remained there for some years. In 1762, he was appointed architect to the king and queen; and, in 1764, published, in folio, the result of some researches he had made at the ruins of the Emperor Dioclesian's palace, at Spalatro, in Venetian Dalmatia. The work is enriched with seventy-one plates, all executed in the most masterly manner; and may be considered a worthy companion to Mr. Stuart's Athens, or Mr. Wood's Balbec and Palmyra. In 1768, Mr. Adam was elected member for the county of Kinross; in consequence of which he resigned his office of architect to their majesties. He had

been, for some time, employed, in conjunction with his brother, in embellishing many ancient mansions, and constructing modern ones; and, in 1773, they published a joint work, entitled, *The Works in Architecture of Robert and James Adam, Esquires*; No. I. containing part of the Design of Sion House, &c. In the preface, they remark, that with respect to the novelty and variety of the designs, they have not trod in the paths of others, nor derived aid from their labours. "In the works," they write, "which we have had the honour to execute, we have not only met with the approbation of our employers, but even with the imitation of other artists, to such a degree, as, in some measure, to have brought about, in this country, a kind of revolution in the whole system of this useful and elegant art." This language is somewhat assuming; yet it has been confirmed by subsequent writers on the same subject. In 1774, appeared the second; in 1775, the third; and, in 1776, the fourth number, of their architectural works. Mr. Adam, who was a fellow of the Royal and Antiquarian Societies, died at his house, in Albemarle Street, London, on the 3rd of March, 1792, and was buried in Westminster Abbey; his pall being supported, at the funeral, by six noblemen. Among the many elegant public and private buildings erected by the subject of our memoir, were: the Adelphi; the improvements at Whitehall, Edinburgh, &c.; Lord Mansfield's villa, at Caenwood; Luton Park House, &c. &c. "Mr. Adam," says his biographer, "introduced a total change in the architecture of his country; and his fertile genius in elegant ornament, was not confined to the decoration of buildings, but has been diffused into almost every branch of architecture. His talents extended beyond the line of his own profession: he displayed, in his numerous drawings in landscape, a luxuriance of composition, and an effect of light and shadow, which have scarce ever been equalled. To the last moment of his life, he displayed an increasing vigour of genius, and refinement of taste; for, in the space of one year, preceding his death, he designed eight great public works, besides twenty-five private buildings; so various

in their style, and so beautiful in their composition, that they have been allowed, by the best judges, sufficient of themselves to establish his fame unrivalled, as an artist."

EMLYN, (HENRY,) was born about the year 1730, and having adopted the profession of an architect, manifested such abilities, that he was employed by King George the Third, in the whole management of the architectural improvements in St. George's Chapel, Windsor. "To enter on a description," says his biographer, "of the chapel, in its present state, would far exceed the purpose of this small tribute to his memory. It may be better to excite a curiosity for visiting that chapel, by stating, that no edifice of the kind in Europe is, perhaps, equal to it in beauty. The taste and judgment, also, in preserving the harmony between the old and new parts of the building, have scarcely ever been equalled, and never have been excelled." Mr. Emlyn gives an account of a new order of architecture, of which he declared himself the inventor, in a work published in 1784, folio, with plates. This design consists of a double pillar, from a single pedestal, and originated from his observation of the twin trees; as the idea of the single pillars in the other orders has supposed to have been derived from the single trunks of other trees. Mr. Emlyn, who was a fellow of the Society of Antiquaries, died at Windsor, on the 10th of December, 1815, and was interred in St. George's Chapel.

MYLNE, (ROBERT,) was born in Edinburgh, on the 4th of January, 1733. His father was an architect and magistrate of his native city; and from him the subject of our memoir received the first part of his professional education. He afterwards visited Italy, where he became a member of the Academies of Rome, Florence, and Bologna; and, at the first place, gained the highest prize in the architectural class, at the Academy of St. Luke. On his return home, he commenced the practice of his profession; and, among other undertakings, engaged in the erection of Blackfriars Bridge; which was completed, according to his design, in 1765, and for the

very sum specified in his estimate, namely, £153,000. It was the first work of the kind executed in this country, in which arches approaching to the form of an ellipsis, were substituted for semicircles; by means of which the roadway is brought much nearer to a level surface than in bridges constructed on the old plan. In 1762, he was appointed engineer to the New River Company; and, in 1767, was chosen a fellow of the Royal Society. He was also appointed surveyor of St. Paul's Cathedral; and, after his death, which took place on the 5th of May, 1811, was himself buried there, near the tomb of Sir Christopher Wren.

DANCE, (GEORGE,) son of George Dance, Esq., architect of the present Mansion House, London, was born about the year 1740. Having been educated for the same profession, the subject of our memoir purchased, on the death of his father, in 1768, the office he had held, of clerk of the works to the city of London, and resigned it in 1816. Mr. Dance was early elected a royal academician; was one of the council from 1795 to 1797; and for many years professor of architecture to the Royal Academy, although he never lectured. He was appointed auditor in 1798; and continued to hold that situation until his death, which took place on the 14th of January, 1824.

GANDON, (JAMES,) was born about the year 1742; and, after having received a good education, became the pupil of Sir William Chambers, and made rapid progress under that celebrated master. He was the first student who obtained the gold medal at Somerset House, for architecture; and acquired considerable reputation in his profession, by various buildings, both in England and Ireland. At Dublin, he constructed the magnificent Custom House, the four courts, King's Inn, and the portico to the Bank (formerly the House of Lords), all of which display much classic beauty and originality. "Few architects," says his biographer, "have been more fortunate in being employed on so many important public works, or more successful in availing

themselves of the opportunities offered them; for almost every one of his buildings are eminently beautiful, combining much picturesque effect, with correct taste." Besides the buildings above-mentioned, he was the architect of the Court House, Nottingham, and the Court House, at Waterford. He also acquired great reputation as an author, by his publication of *Vitruvius Britannicus*; to which, in conjunction with Mr. Woolfe, he added two supplementary volumes. He was a fellow of the Antiquarian Society, and of the Royal Irish Academy; and died at Cannonbrook, near Lucan, Ireland, on the 29th of January, 1824.

HARRISON, (THOMAS,) was born at Richmond, in Yorkshire, in the year 1744. Having shewn a taste for drawing, he went to Rome, about the year 1769, where he studied with great success for several years. Some designs which he made for the embellishments of the square of Santa Maria del Popolo, were particularly admired, and obtained him, from the hands of Pope Ganganelli, a gold and silver medal, and admission into the Academy of St. Luke, by a special order. Mr. Harrison returned to England in 1766, and was soon after employed in building a bridge over the Lune, at Lancaster, consisting of five arches, being the first level bridge constructed in this country. He also designed and executed the improvements and alterations in Lancaster Castle, rebuilt the gaol, and county courts of Chester, and gave designs for the new bridge across the Dee, to be formed of one arch of two hundred feet span. His other principal works are, the column at Shrewsbury, erected in honour of Lord Hill; the triumphal arch at Holyhead, built to commemorate the king's landing there; the jubilee tower upon Moel Famma, to commemorate the fifty years of the reign of George the Third; The Athenæum, and St. Nicholas's Tower, in Liverpool; and the Theatre and Exchange buildings in Manchester. He also designed several noblemen's houses; and among others, Brome Hall, the residence of the Earl of Elgin. Mr. Harrison died at Chester, on the 29th of March, 1829.

ENGRAVERS.

PLACE, (FRANCIS,) son of Mr. Rowland Place, of Dimsdale, in the county of Durham, was born about the year 1650. At a proper age he was articled to an attorney in London, but the house where he resided being shut up, in 1665, in consequence of the plague, he took this opportunity of deserting a profession he disliked, and "of following," says Lord Orford, "the roving life he loved, and the arts for which he had talents." He is supposed to have studied under Barlow, though some have named Hollar as his master. He drew and engraved views of Tinemouth Castle and Light-house; the Cathedral of York; Scarborough Castle; several plates for Thoresby's Topography of Leeds, besides various other views in England, Wales, Scotland, and Ireland, and the figures for Godartius's Book of Insects. Lord Orford also mentions a book, containing "sixty-seven excellent and useful prints of birds and beasts," executed by Place, who died in the manor-house of York, in the year 1728. During the reign of Charles the Second, he was offered a pension of £500 per annum, to draw the royal navy, but declined accepting it, having amassed a competence without.

STURT, (JOHN,) was born in London in the year 1658, and died in 1730. He is chiefly celebrated for his excellence in the engraving of letters, of which he gave an admirable specimen in his Book of Common Prayer, engraved on silver plates. In this work, each page is headed with a vignette, and prefixed thereto, is a portrait of George the First, in which the lines of the king's face are expressed by writing, so small, as scarcely to be readable with the aid of a magnifying glass. Besides this work, which came out by subscription, in 1717, he published A Companion to the Altar, executed in the same manner. Another ingenious pro-

duction of Sturt's was, an elegy on Queen Mary, so minutely engraved that it might be set in a ring.

PINE, (JOHN,) was born in 1690, and after having received a classical education, devoted himself to the art of engraving, in which he became very eminent. Little more has been stated relating to him, than a list of his works, of which the principal are, ten admirable prints, representing the tapestry hangings in the House of Lords, which were so highly approved, that the parliament passed an act to secure to him the emoluments arising from them. To accompany them, he engraved five other plates; namely, A View of the Creation of Charles Brandon, Duke of Suffolk; The House of Peers, with Henry the Seventh on the Throne; the same, with the reigning king on the throne, and the Commons at the bar; The House of Commons; and, The Trial of Lord Lovat, in Westminster Hall. He also engraved the whole text of Horace and Virgil's Bucolics and Georgics, illustrated with ancient bas-reliefs and gems. He died on the 4th of May, 1756; having been previously appointed blue mantle to the Herald's College, and engraver of signet seals and stamps.

WORLEDGE, (THOMAS,) was born in the year 1701, and at first practised miniature painting and portraits in oil; but not meeting with encouragement in either of these departments of art, he abandoned painting, and devoted himself entirely to engraving. He finished his plates with the point of the graver, or the scratchings of a dry point, and was very successful in imitating the style of Rembrandt. Besides his prints, which are very numerous, and possess considerable merit, he executed a considerable number of antique gems, and left some highly esteemed drawings on vellum in Indian ink and

black lead. Two of his best prints are, *Marcus Tullius Cicero*, after the marble at Oxford, and *The Installation of the Earl of Westmorland*, as Chancellor of the University of Oxford.

MAJOR, (THOMAS,) was born in London, in the year 1719, and was, according to the account given of him by Thomas Wilson, Esq., an eminent collector of engravings, "directly descended from that Richard Major, of Hursley, whose daughter was married to the Protector, Richard Cromwell." He went, early in life, to Paris, where he studied engraving under Le Bas, and engraved several plates after Berghem, Wouvermanns, &c. During his residence at Paris, the battle of Culloden was fought, and in consequence of the capture of an Irish regiment in the service of France, the French, by way of reprisal, imprisoned such Englishmen as they could find in their own country. Major was, in consequence, arrested, and confined in the Bastille, but was released, after about three months of durance, by the interference of the governor, the Marquess d'Argenson, several of whose pictures Major afterwards engraved. On his return to England, he was appointed engraver to the Prince of Wales, and subsequently to the king, and die-engraver to the Stamp office. When the great seal was stolen, on the 24th of March, 1784, Major was commissioned to provide another, and completed one of brass in twenty-four hours. This, upon his making one of silver, was returned to him in 1792, and "was converted," says his biographer, "into a tea-urn, in which state it remains; and, as it is seldom used, produces, perhaps, less hot water than it would have done as a great seal." Major's residence in London was, successively, West Street, St. Anne's, Soho, St. Martin's Lane, and lastly, Tavistock Street, Covent Garden, where he died, in the year 1799. Major engraved in a neat firm style, and has been justly complimented by Walpole, in the last page of his *Catalogue of Engravers in England*. He was intimate with Hogarth, Strange, Nollekens, and other eminent artists of his day. His principal works are, a set of twenty-four prints, entitled, *The Ruins of Ræstum*, otherwise

Posidonia, in *Magna Græcia*, after the designs of J. B. Borra; *The Departure of Jacob*, after F. Lauri; *The Good Shepherd*, after Murillo; two landscapes, after Gaspar Poussin; a landscape, with a man driving sheep, after Rubens; two Flemish Festivals, after Teniers; *The Menage*, after Wouvermanns; *The Travellers*, after N. Berghem; and portraits of John Carteret, Earl of Granville, and Cardinal Pole.

BERRY, (WILLIAM,) was born in Scotland, about the year 1730, and, as a stone and seal engraver, held too distinguished a station to be omitted in the present class. He commenced business at Edinburgh, and for several years confined his views to the usual drudgery of his art; but having studied some ancient intaglios, he at length determined to venture into a higher walk. His first essay was a head of Sir Isaac Newton, which he executed with a precision and delicacy that astonished all who beheld it. The friend to whom he consigned this specimen of his talents, by showing it to others, spread abroad the name and talents of our artist; yet so ill was he repaid for the few works of this kind which were intrusted to him, that he felt it to be his duty, for the sake of his family, to confine himself to the more humble branch of his art. "When," says his biographer, "he was occasionally asked to undertake some finer work, he generally found, that, though he only demanded perhaps half the money which he could have earned in humbler work during the same space of time, yet even that was grudged by his employers; and he, therefore, felt that mere considerations of worldly prudence demanded his almost exclusive attention to the ordinary walk of his profession." He could not, however, abstain altogether from following the impulse of his genius; and in the course of a few years, he executed various heads, any one of which, it is said, would have been sufficient to gain him immortal fame among judges of excellence in this department. The most striking of these heads were, Thomson, the poet, Mary Queen of Scots, Oliver Cromwell, Julius Cæsar, a young Hercules, and Mr. Hamilton of

Bangor. The whole number of heads executed by Mr. Berry did not exceed twelve, yet the beauty of his workmanship soon made his name known in the world of art, and his performances were at length compared with, and, by many distinguished *cognoscenti*, preferred to, those of the celebrated Picler, at Rome. This success, without relieving him from the drudgery of seal cutting, was the means of rendering that occupation still more irksome; it, however, enabled him to gain his family a subsistence, and to die unembarrassed, though in anything but affluent circumstances. He expired on the 3rd of June, 1783, leaving a numerous family, and not less respected for his private virtues than remarkable for his abilities as an artist. Of his merits and modesty, as an heraldic seal cutter, though indisputably the first of his time, the following anecdote, related in Chambers' Scottish Biographical Dictionary, will give the reader some idea:—Henry, Duke of Buccleugh, on succeeding to his title and estates, was desirous of having a seal cut, with his arms properly emblazoned upon it; but as there were no fewer than thirty-two compartments in the shield, which was of necessity confined to a very small space, so as to leave room for the supporters, and other ornaments within the compass of a seal of ordinary size, he found it a matter of great difficulty to get it executed. Though a native of Scotland himself, the noble duke had no idea that there was a man of first-rate eminence in this art, in Edinburgh; and, accordingly, he first applied to the most eminent seal engravers in London and Paris, all of whom declared it to be beyond their power. At this time, Berry was mentioned to him, with such powerful recommendations, that he was induced to pay him a visit, and found him, as usual, seated at his wheel. The gentleman, who had mentioned Mr. Berry's name to the duke, accompanied him on his visit. This person, without introducing the duke, showed Mr. Berry the impression of a seal which the duchess dowager had got cut many years before, by a Jew in London, then dead, and which had been shown to others as a pattern, asking him if he could cut a seal the same as that. After examining it a little, Mr. Berry answered him

readily that he would. The duke, at once pleased and astonished, exclaimed, "Will you indeed!" Mr. Berry, who thought this implied some doubt of his ability to perform what he undertook, was a little piqued, and turning round to the duke, whom he had never before seen, he said, "Yes, sir; if I do not make a better seal than this, I will require no payment for it." The duke, highly pleased, left the pattern with Mr. Berry, and went away. The original contained, indeed, the various devices of the thirty-two compartments distinctly enough to be seen; but none of the colours were expressed. Mr. Berry, in proper time, finished the seal, on which the figures were not only done with superior elegance, but the colours of every part so distinctly marked, that a painter could delineate the whole, or a herald blazon it, with perfect accuracy. For this extraordinary and most ingenious labour, he charged no more than thirty-two guineas, though the pattern seal had cost seventy-five.

BASIRE, (JAMES,) was born in London, in the year 1730, and studied engraving, at first under his father, and subsequently under Richard Dalton, with whom he travelled to Rome. Nothing has been recorded of the particulars of his life, except that he was engraver to the Royal and Antiquarian Societies. He died in 1802. Among his engravings are, Captain Cook, after Hodges; Lady Stanhope, as the Fair Penitent; Lord Camden, after Reynolds; Orestes and Pylades before Iphigenia, after West; and The Field of the Golden Cloth, after the picture at Windsor. This last is the largest print that has been engraved on one plate, about twenty-seven inches by forty-seven inches. Basire was a very eminent artist in his time; but his works, in point of accuracy and finish, bear no comparison with the principal architectural engravers of the present day.

LIART, (MATTHEW,) was born at Paris, in 1736, but came to England when very young, where he was employed in engraving some plates for Mr. Boydell's collection. Such, at least, is the statement of Bryan; but Smith

asserts, upon good authority, that he was born in London, where his father "was a maker of survelois, a relishing kind of sausage." He studied under Ravenet, the engraver, and drew at the Royal Academy, where he gained a silver medal for the drawing of a figure from the life. He also obtained a prize from the Society of Arts, and seems to have been an artist of no ordinary talent. Mr. West thought highly of his talents, and predicted his success in historical composition, if he would study that class of art. He died in 1782, and was buried at Paddington. His best engravings are from Mr. West's pictures of Venus and Adonis, and Cephalus and Proclis.

GREEN, (VALENTINE,) was born in Warwickshire, in 1739, and intended by his father for the profession of the law. He was accordingly articled to a solicitor at Evesham, in Worcestershire, but soon abandoned the desk, and, without his father's concurrence, became a pupil to an obscure line-engraver at Worcester. In 1765, he came to London, where he became eminent as a mezzotinto engraver, and shared with Earlom and M^c Ardell, the merit of being the first to give consequence and variety to that particular mode of engraving. In 1789, Mr. Green obtained from the Duke of Bavaria a patent for the exclusive privilege of engraving and publishing prints from the pictures in the Dusseldorf gallery; but after he had published twenty-two prints of that collection, the French invasion of Bavaria put a stop to the further prosecution of his plan. In 1767 he was elected a member of the Incorporated Society of Artists of Great Britain; in 1774, one of the six associate engravers of the Royal Academy; and on the foundation of the British Institution, he was appointed keeper. During a period of upwards of forty years, Mr. Green produced nearly four hundred plates, engraved from the most celebrated painters, ancient and modern. His best are those of Hannibal and Regulus, after West; which may rank among the ablest and most energetic efforts of mezzotinto. As an author, he made himself favourably known by his publications of *A Survey of the City of Worcester*; *A Review of the Polite Arts*

in France, under Louis the Fourteenth, compared with their present state in England, 1783; and the *History of the City of Worcester*. Mr. Green died in July, 1813.

HALL, (JOHN,) was born at Wivenhoe, near Colchester, Essex, on the 21st of December, 1739. He came to London at an early period of his life, and was at first engaged in painting ornaments upon china for the manufactories at Chelsea, then under the direction of Sir Stephen Janson. Afterwards, turning his attention to engraving, he was placed under the care of Mr. Ravenet, with whom he remained two years beyond the stipulated time. During his apprenticeship he gave proofs of very superior skill and ingenuity; and is said, when only seventeen years of age, to have executed a drawing in pen and ink, in imitation of engraving, in such a manner, that no one but a nice judge could distinguish it from an engraving. Mr. Hall resided first in Berwick Street, and afterwards in Cumberland Street, near the New Road, where, it is said, he never enjoyed his health, from suffering so much for the loss of his son-in-law, Storace, the celebrated composer. Upon the death of Woollett, he was appointed historical engraver to the king, and, on that occasion, presented to his majesty, at Windsor, his print of *The Battle of the Boyne*, from a picture by West. He died on the 7th of April, 1797, leaving several children, one of whom became master of Pembroke College, Oxford. Hall excelled in that department of art which is called the line or stroke engraving. His principal works are, Pope Clement the Ninth, after Carlo Maratti; Sir Robert Boyd, Lieutenant-Governor of Gibraltar; William Warburton, Bishop of Gloucester, after Hoare; Richard Chenevix, Bishop of Killaloe; Richard Brinsley Sheridan, M. P., after Reynolds; Sir William Blackstone, Lord Chief-justice of the Common-Pleas, after Gainsborough; George Colman, after the same; Edward Gibbon, historian, after Reynolds; Timon of Athens, after Dance; William Penn, treating with the Indians for the Province of Pennsylvania, after West; Oliver Cromwell dissolving the Long Parliament, after the same; and *The*

Death of the Duke of Schomberg, at the Battle of the Boyne, after the same.

EARLOM, (RICHARD,) was born in London, in the year 1743. His father was many years vestry clerk of the parish of St. Sepulchre, and living near to an eminent coachmaker, where the lord mayor's carriage occasionally came to be repaired, his son there imbibed a predilection for art, by seeing the allegorical paintings on the panels. Being placed as a pupil with Cipriani, he acquired a mastery in the art of design, and in 1765, was employed by Alderman Boydell to make drawings from the Houghton collection, and afterwards to engrave them in mezzotinto. Mr. Earlom had been his own instructor in this branch of art, and he introduced into the practice of it improvements and instruments before unknown. He died on the 9th of October, 1822. Among Mr. Earlom's best works are, his exquisite fruit and flower pieces, after Van Huysum; Agrippina, after West; the Cock Match at Lucknow, the Embassy of Hyderbeck to meet Lord Cornwallis, and the Tiger Hunt, all after Zoffani. He also published the first and second parts of Claude's *Liber Veritatis*.

SMITH, (JOHN RAPHAEL,) the son of Mr. Thomas Smith, of Derby, the landscape painter, was born about the year 1750, and died in 1811. He particularly distinguished himself as a mezzotinto engraver, and executed a great number of plates of different kinds, both from his own designs and the compositions of other masters, of which his portraits are particularly admired. Among the most esteemed are, the Duke of Devonshire, William Markham, Archbishop of York, Lady Beaumont, Mrs. Musters, and some others, all after Sir Joshua Reynolds. Among his historical engravings, we may mention one of *The Bard*, from Gray's celebrated ode, and others from the designs of Fuseli. Mr. Smith, besides engraving, drew portraits in crayons with great success.

LEGAT, (FRANCIS,) was born in Scotland, in the year 1755, and was educated at Edinburgh, where he studied under Runciman, the artist.

He came to London in 1780, and took lodgings in Charles Street, Westminster, where he engraved a plate of Mary Queen of Scots resigning her Crown, and Northcote's celebrated picture of *The Children in the Tower*. For the latter, he was so amply remunerated by Alderman Boydell, that he was enabled to send to Scotland for his mother, to whom his conduct throughout life was truly exemplary. In 1790, he removed to Sloane Square, and thence, successively, to Camden Town, and Charles Street, Middlesex Hospital, where he died, on the 4th of August, 1809, and was followed to the grave by a respectable body of mourners, among whom was Stothard, the academician. According to Smith, his decease was hastened by a disappointment which he had sustained in being unable to obtain subscribers to a plate which he had commenced of Stothard's *Death of Abercrombie*. Legat, though an artist of ability, seems to have died poor, as we are told by Smith, that his debts were paid by his steady friend, the father of the present General Kemp. "His style of engraving," says the same authority, "is powerful and clear, particularly in the figure of Cassandra (after a picture by Romney), but I do not mean to compare any of his works to Strange's extraordinary prints after Guido, or Woollett's *La Hogue*, or Sharpe's *John Hunter*; but next to those specimens, I know of no work of engraving executed with more skill and effect, than the head and helmet of one of the murderers, from Northcote's picture, the *chiaro-scuro* of which, unquestionably, is most admirably calculated for a fine print." His chief works besides those already mentioned, are, his engraving of *Ophelia*, from a picture by West; *The King, Queen, and Laertes*, from the same artist; *The Continence of Scipio*, after Poussin; *The Death of Cordelia*, from a picture by Barry; and two vignettes for Bell's *British Theatre*. Legat is described, by his biographer, as a sensible, intelligent man; gentle in his manners, and serious, except when enlivened by the conversation of his friends. He drew better than the generality of engravers; and is said to have written, though he never published, some tolerable pieces of poetry.

THEW, (ROBERT,) the son of an innkeeper, in Yorkshire, was born in that county, in the year 1758. After having passed some years as a common soldier in the Northumberland militia, he settled at Hull, as an engraver, employing himself, at first, on cards, shop bills, &c. At length he attempted historical engraving, and succeeded so well in the head of an old woman, after Gerard Dow, and other pieces, that he was, through the recommendation of Charles James Fox, and other noble patrons, appointed engraver to the Prince of Wales. He was then employed by Alderman Boydell, for whom he engraved, besides other works, nineteen large plates from the paintings of Reynolds, Shree, &c., for Boydell's Shakspeare. Mr. Thew died at Stevenage, in Hertfordshire, in July, 1802.

SMITH, (JOHN THOMAS,) the son of a sculptor, who afterwards kept a print shop, was born in a hackney-coach, on the 23rd of June, 1766. In 1779, he entered the studio of Nollekens, and after studying three years under that celebrated sculptor, attended the Royal Academy. He completed his professional education under the eminent engraver, John Keyse Sherwin, but seems to have given up, for some time, the burin for the pencil, and was, for many years, a drawing master. In 1816, he was appointed keeper of the prints of the British Museum, which situation he still holds. His principal works are, *Antiquities of London and its Environs, &c.*; *Remarks on Rural Scenery, with Twenty Etchings of Cottages from Nature, &c.*; *Antiquities of Westminster, &c.*, containing two hundred and sixty-six engravings of topographical objects, of which one hundred and twenty-two no longer remain; *Ancient Topography of London, &c.* Mr. Smith published, in 1828, a work called *Nollekens and his Times*, which went through three editions. It contains a vast deal of amusing gossip, and much information, not to be met with elsewhere, respecting the contemporaries of Nollekens; but, as a biographical work, it has but little merit. In an autobiographical sketch of himself, the following paragraph is said to have been written by Mr. Smith; "I can boast of seven events, some of

which great men would be proud of. I received a kiss, when a boy, from the beautiful Mrs. Robinson—was patted on the head by Dr. Johnson—have frequently held Sir Joshua Reynolds's spectacles—partook of a pot of porter with an elephant—saved Lady Hamilton from falling, when the news arrived of Lord Nelson's death—three times conversed with George the Third—and was shut up in a room with Mr. Kean's lion."

COOKE, (GEORGE,) was born in London, in January, 1781. His father was a native of Frankfort-on-the-Maine, but had settled in England early in life, and acquired a handsome competency by his business, as a wholesale confectioner. The subject of our memoir learnt the profession of an engraver, under James Basire, and not long after the termination of his apprenticeship, he was employed to execute several plates for *The Beauties of England and Wales*. He was engaged for many years in contributing to Pinkerton's *Collection of Voyages and Travels*, and other works, chiefly topographical; and from 1814 until 1826, in executing plates for *The Southern Coast of England*; a work, to use the words of a critic, "memorable on many accounts, and of incalculable importance for its action both on the public taste and the art of engraving." It was planned by Mr. Cooke, in conjunction with his brother William, their object being to make the public acquainted, by this publication, with the works of Turner, then more generally talked of than known. Of the plates, Mr. George Cooke engraved one-third, namely, Poole, Land's-end, Corfe Castle, Blackgang Chine, Netley Abbey, Teignmouth, Brighton Beach, Brighton Chain Pier, Pendennis Castle, Lulworth Castle, Dover, Margate, Hythe, Tintagel Castle, and Watchett, together with eight vignettes. He also contributed three admirable plates to his brother's edition of *The Thames*, and engraved the plates affixed to the *Transactions of the Geological Society*, until they disused calcographic, and adopted lithographic illustrations. His masterly execution of the plates in *The Southern Coast of England*, caused him to be engaged on Hakewell's *Italy*, and the *Provincial*

Antiquities and Picturesque Scenery of Scotland. In the latter, Edinburgh, from the Calton Hill, after Turner; Edinburgh, from St. Anthony's Chapel, and Edinburgh, from the Braid Hills, both after Callcott, rank with the happiest efforts of art; of the Edinburgh views, in particular, "it is not," says a critic, "too much to assert, that, at the time of their appearance, they were unequalled." Mr. Cooke had prepared the publication of a series of engravings from drawings by Callcott, but the loss of a large sum, by the defalcation of the persons whom he had deputed to receive for him the profits arising from the sale of his plate of Rotterdam, prevented him from carrying his plan into execution. He also began a work, entitled, *London and its Vicinity*, but he was not able to carry it beyond the twelfth number, in consequence of the opposition of a cheap periodical work, but every way inferior in execution. For the last fourteen years, he has been engaged in engraving plates for *The Botanical Cabinet*, undertaken by him, in combination with the Messrs. Lodiges, of Hackney, and the first number of which appeared in May, 1817. Besides the works above-mentioned, we should not omit to notice Mr. Cooke's admirable engraving, from a drawing by Alexander, of Bacon's

Statue, at St. Albans; some clever plates for the Society of Dilettanti; for Allason's *Pola*; Mr. Stanhope's *Topography of Olympia*; and the engraved *Marbles and Terra-Cottas*, published by the trustees of the British Museum.

SCOTT, (JOHN,) was born at Newcastle-upon-Tyne, in the year 1784, and, at an early age, was apprenticed to Mr. Greenwell, a tallow chandler in his native town. Devoting his leisure hours to drawing and engraving, he showed some of his productions to a neighbouring friend, by whose recommendation Scott applied to Mr. Pollard, the engraver of Newcastle, who consented to take the former as his pupil, gratuitously. Here he made rapid progress in his art, and coming to London, became one of the most famous animal engravers of his day. Latterly, he was unable to work, in consequence of ill health, and he lost his reason for some time before his death, which took place at Chelsea, in February, 1828. He was one of the eight artists who met together in the years 1809-10, to form a fund for the benefit of decayed artists; and he himself became an object of its bounty. His master-pieces were, the *Fox-Chase*, from Reinagle and Marshall's painting, and the *Death of the Fox*, from a picture by Gilpin.

COMPOSERS.

CREIGHTON, (ROBERT,) a celebrated *dilettanti* composer, and son of the learned Bishop of Bath and Wells, Dr. Robert Creighton, famous for his attachment to Charles the First, was born in 1639. On his return from the continent, where he accompanied his father on his flight from England, he entered into holy orders, and applied himself so sedulously to the study of church music, that he attained a proficiency which has entitled him to rank among the ablest masters of his day. He was raised to the dignity of a canon residentiary of the cathedral of Wells, and was also made a chanter, in 1674. He proceeded to the degree of D. D. previously to his death, which took place in the city of Wells, at the advanced age of ninety-seven, in 1736. His beautiful anthem of "I will Arise, and go to my Father," which no one can peruse without regretting that it should be so short, is inserted in Page's *Harmonia Sacra*; and several of his compositions for the church are yet extant in manuscript, in the books of the cathedral of Wells.

PEPUSCH, (JOHN CHRISTOPHER,) was born at Berlin, in 1667, where his father was minister to a dissenting congregation. After having studied the theory and practice of music, under two different masters, he was sent for to court at the age of fourteen, and employed to teach the harpsichord to the Prince of Prussia. He came to England soon after the Revolution, and was engaged in the band at Drury Lane Theatre, employing the remainder of his time in pursuing his musical studies, and in composing and adapting operas for the stage. In 1713, he obtained the degree of doctor of music, from the University of Oxford, and, about the same time, was appointed Maestro di Capella to the Duke of Chandos, at Canons. In 1722, he married an Italian actress, with a fortune of £10,000,

but still continued his professional labours. He joined some other performers in laying the plan of the Academy of Ancient Music; and when, in 1724, Bishop Berkeley formed his project of a college at the Bermudas, Pepusch embarked as one of the professors, but returned home in consequence of his vessel being wrecked. Besides other dramatic music, he selected the tunes for *The Beggar's Opera*, and furnished them with excellent basses. The public taste for the new music of Handel and Bononcini beginning to prevail, the subject of our memoir, who possessed little invention, and was prejudiced in favour of antiquity, gave up composition, and applied himself chiefly to the theory of music; in which, indeed, he was equal to the greatest musicians of modern times. In 1737, he was appointed organist to the Charter House, and was soon after appointed a fellow of the Royal Society; to whose Transactions, he contributed *An Account of the Ancient Genera of Music*. He lost his wife in 1740, and devoted the remainder of his life to researches connected with his favourite science. "Attaching himself," says Dr. Burney, "to the mathematician, De Moivre, and George Lewis Scott, who helped him to calculate ratios, and construe the Greek writers on music, he bewildered himself, and some of his scholars, with the Greek genera, scales, diagrams, geometrical, arithmetical, and harmonical proportions; surd quantities, apotomes, lemmas, and every thing concerning ancient harmonics, that was dark, unintelligible, and foreign to common and useful practice." He died in the year 1752, leaving his manuscript compositions to the Academy of Ancient Music. His very valuable musical library, which he had spent great part of his life in collecting, was dispersed after his death. No one was better acquainted, than Pepusch, with the theory of modern music down to the sixteenth century;

and he was so thoroughly versed, it is said, in the mechanical laws of harmony, that, in glancing his eye over a score, he could at once reduce the wildest and most incoherent notes to melody. We may mention, as a proof of his industry, that he told Dr. Burney, that when he was a young man, he determined never to go to bed at night till he knew something that he did not know in the morning. His most valuable publication is considered to be his edition of Corelli's Sonatas and Concertos in Score, and a short treatise of his own on Harmony, first published by the Earl of Abercorn, one of his pupils, in 1731.

ECCLES, (JOHN,) son of Solomon Eccles, a performer on the violin, was born about 1668. He first became known as a composer for the theatre, of act tunes, dance tunes, and some incidental songs; a collection of which he printed, and dedicated to Queen Anne. He also set to music Congreve's Ode for St. Cecilia's Day, performed in 1701, and was awarded the second prize for the music of that author's masque, entitled, *The Judgment of Paris*. About 1698, he was appointed master of the queen's band, and soon after retired to Kingston, in Surrey, where he died, some time previously to the accession of George the Second. The most popular pieces of his writing, are *Fill, fill all your Glasses*; *Wine does Wonders every Day*; and *A Soldier and a Sailor*, in Congreve's comedy of *Love for Love*, which has been adapted to the words in *The Beggar's Opera*, *A Fox may steal your Hens*, Sir.

KING, (CHARLES,) a musical composer of some celebrity, was born about 1669, and educated in the choir of St. Paul's Cathedral, under Dr. Blow. After having officiated as a supernumerary singer in that cathedral, he took the degree of bachelor of music, in 1704, at Oxford; and, on the death of Jeremiah Clarke, succeeded him as almoner and master of the children of St. Paul's. In 1730, he was elected a vicar-choral of that cathedral, and at the time of his death, which occurred in March, 1745, was also organist of St. Bennet Finck, in London. He was the composer of some anthems, and a great number of services; whence Dr. Maurice

Greene used to say, that "Mr. King was a very *serviceable* man." Four of his anthems are inserted in Page's *Harmonia Sacra*, and two in Stevens's *Sacred Music*; but his writings are not held in any very high degree of estimation.

CLAYTON, (THOMAS,) the earliest, perhaps, who attempted to improve the taste of the English school of music, was born about 1670, and became a member of the royal band of music in the reign of William and Mary. He was a man of very inferior talents, but must have possessed devotion for the science he professed, since he, early in life, undertook to travel into Italy for improvement. Having persuaded himself, it is said, that he could reform the bad taste of the English school, by his own compositions in the Italian style, he so far imposed on the good sense of the public, on his return to England, as to obtain the reputation of an eminent musician; and several persons of distinction were persuaded into a belief, that by means of his assistance, rusticity would no longer be the characteristic of English music. "He had brought with him," says the author of *The Musical Biography of the three last centuries*, "a collection of Italian airs, which he set a high value on. Some of these he mangled and adulterated, and then, adapting them to the words of the drama of *Arsinoë*, had it performed in the theatre of Drury Lane, in 1705, as an opera composed by himself." In this composition, Dr. Burney tells us, not only the common rules of musical composition were violated in every song, but also the prosody and accents of the language in which they were written. Public prejudice, however, caused it to be favourably received; but his adaptation of Addison's Opera of *Rosamond* was condemned on the third night. It was, indeed, an execrable performance, and Clayton's reputation, such as it was, sank to rise no more; he died about the year 1730.

BARRETT, (JOHN,) born about 1674, was a pupil of the celebrated Dr. Blow. He obtained the appointment of music-master to the boys of Christ's Hospital; of organist of St. Mary at Hill, London, and died about 1735.

He was a good musician, and was the composer of several popular songs in plays performed in his time. Among others, he composed that sweet air, *Ianthe the lovely*, adapted to the words in *The Beggar's Opera*, *When he holds up his Hand*, arraigned for his Life, and there are some of his compositions in *The Pills to purge Melancholy*.

WELDON, (JOHN,) was born in Chichester, about the year 1680. He was a pupil of Purcell's, and, after having officiated, for some time, as organist of New College, Oxford, removed to London in 1701. In the same year he was made a gentleman-extraordinary of the Chapel Royal, and, seven years afterwards, he succeeded Dr. Blow, as organist there; being, at the time, organist of St. Bride's, Fleet Street. In 1715, upon the establishment of a second composer to the Chapel Royal, he was selected to fill the post, and gave ample proof of his fitness, by the composition of a communion-service, and several anthems, agreeably to the terms of his appointment. He was a great favourite with George the First; and, when that prince presented the parish of St. Martin-in-the-Fields with an organ, he was chosen organist, probably, in compliment to his majesty. He died in 1736, and was succeeded, in his place at the Chapel Royal, by Dr. Boyce. Weldon has scarcely been excelled, by any of our early composers of church music, for taste and sweetness. His solo anthems have considerable merit; but are inferior to his full anthems, particularly those to the words, *In Thee, O Lord, and Hear my crying;* of which it is difficult to say, whether the melody or harmony of each be its greater excellence. One of his solo anthems, *I will lift up mine eyes*, is inserted in the first volume of Page's *Harmonia Sacra*; and, with another, *O Lord, rebuke me not*, is also in print as a single anthem. His studies, however, were not entirely confined to sacred pieces: for he set to music Congreve's masque, *The Judgment of Paris*, and thereby obtained the first of four prizes, paid out of a sum of £200, subscribed by persons of quality, to be given for the best compositions on the above subject.

ISHAM, (JOHN,) a composer of considerable, but ill-appreciated merit, was born about 1685. Under what master he received his musical instruction is not known, but he was the friend and contemporary of Dr. Croft, whose deputy he was for many years; and when that learned musician resigned his place of organist of St. Anne's, Westminster, in 1711, he procured Isham to be elected in his stead. He had the degree of Bachelor of Music conferred upon him by the university of Oxford, in 1715, and in 1718 he was elected organist of St. Andrew's, Holborn, which he subsequently resigned for St. Margaret's, Westminster. He died in 1726, leaving behind him, in manuscript, several valuable services and anthems for the church. The words of two anthems, composed by him, namely, *Unto Thee, O Lord*, and, *O Sing unto the Lord a New Song*, are in the collection made by Dr. Croft, and published in 1712, entitled, *Divine Harmony*.

ROSEINGRAVE, (THOMAS,) was born about the year 1695, in Dublin, where his father was one of the vicars-choral in the cathedral of St. Patrick. He received the first part of his musical education in his native city, whence he was sent, at the expense of the chapter of St. Patrick's, to Italy. How long he studied at Rome, where he arrived in 1710, is uncertain, but in 1720, he appears to have had some concern in the management of the opera at the Haymarket; for, in that year, he brought upon the stage, with some additional songs of his own, Scarlatti's opera of *Narcissus*. He afterwards became a teacher of music, in the principles of which he was deeply skilled; though his style, both of playing and composing, is said to have been harsh and forbidding. About 1725, he was appointed organist of St. George's, Hanover Square, then newly erected; and shortly afterwards, being rejected by a lady on whom he had fixed his affections, his intellect became deranged, in a singular, but irrecoverable, manner. He declared that he heard the strings of his heart *crack*, at the time he received the lady's refusal, and on that account used to call the disorder of his intellects his *crepation*, from the Italian verb *crepare*, to crack. After this unfortunate adventure, he was never able to hear

any noise without emotion; and if, during his performance on the organ, any one near him coughed, sneezed, or blew his nose with violence, he would instantly quit the instrument, and run out of the church, seemingly in the greatest pain and terror, crying out, that it was *Old Scratch* that tormented him, and played on his *crepation*. On account of this occasional insanity, he was, in 1737, superseded as organist of St. George's Church, by Keeble, who, up to the period of Roseingrave's decease, in 1750, generously divided his salary with him. Roseingrave, who was such an enthusiastic admirer of Palestrina, that he used to decorate his bedchamber with scraps of passages from his works, published a collection of Scarlatti's Lessons for the Harpsichord, in which are contained also two or three of his own, besides some Voluntaries and Fugues for the Organ and Harpsichord; and Twelve Solos for a German Flute, with a Thorough-bass for the Harpsichord.

COOKE, (BENJAMIN,) born about 1730, was son of Benjamin Cooke, a music-seller in New Street, Covent Garden. His father, who died when he was but nine years of age, placed him with Dr. Pepusch, under whom his progress was so rapid, that, at twelve, he was competent to the duty of deputy-organist of Westminster Abbey. After the foundation of the Academy of Ancient Music, he was a constant attendant at their performances, and on the decease of Dr. Pepusch, in 1752, became conductor, a post he continued to hold for thirty-seven years. In the same year, he succeeded Bernard Gates, as lay clerk, and master of the boys at Westminster Abbey, and in 1762, he was appointed organist. In 1775, he proceeded to the degree of doctor of music, at Cambridge, where he performed, as an exercise, his anthem, Behold, how good and joyfully! originally composed for the installation of the late Duke of York as a knight of the Bath. In 1782, he was elected organist at St. Martin's-in-the-Fields; and two years afterwards, George the Third nominated him to be one of the sub-directors of the grand commemoration of Handel. From the age of thirty, he had been subject to occasional fits of the gout, and to dissipate their effects, the summers of 1790, and three

following years, were passed by him in excursions to Ramsgate, Brighton, Oxford, and Windsor. On his return from the latter place, in the autumn of 1793, he was seized with an attack in the legs, and died on the 14th of September in that year, leaving two sons. His private character was extremely amiable, and he is described by Miss Hawkins, daughter of Sir John, as one of the worthiest and best-tempered men that ever existed. Dr. Cooke's compositions, which were chiefly written for the Academy of Ancient Music, the choir, or Catch Club, are characterized by correctness. But though he is always elegant, he is seldom deeply impressive, and rarely evinces a genius that could soar beyond the bounds of education. His chief printed works are, two books of canons, glees, rondos, and duets; Milton's Morning Hymn, and Collins's Ode on the Passions. Amongst the most popular of his secular productions, have been the exquisite duets, *Thyrsis*, *When he left Me*; and, *Let Rubinelli Charm the Ear*; his chorus, *I have been Young*; and his glees, *Hark the Lark*, *As the Shades of Eve*, *How Sleep the Brave*, *In Paper Case*, and, *In the Merry Month of May*.

HAYES, (WILLIAM,) was born about the year 1708, and was appointed, early in life, organist of St. Mary's Church, Shrewsbury, which situation he retained till a vacancy occurring at Christchurch, Oxford, he was chosen to fill it. Here he was admitted to the degree of doctor of music, and he afterwards became organist of several of the colleges, and was elected to the dignity of musical professor. He had the sole conduct and management of the concerts and music-meetings at Oxford, from his entry on his professorship, till the time of his death, which happened in 1779. He was considered a studious and active professor, as well as an excellent performer on the organ; was liberal in his views, and so learned in his profession, as to have assisted in the publication of Dr. Boyce's Cathedral Music. Whilst at Shrewsbury, he composed and printed a Set of English Ballads; a few of his glees, catches, and canons, have also been published. When Avison's book appeared, in which Geminiani and Marcello were preferred to Handel,

Hayes answered him with some acrimony, not only defending Handel, but accusing Avison himself of ignorance of counterpoint.

KENT, (JAMES,) was born in Winchester, on the 13th of March, 1700. He received the first part of his musical education in the choir of that cathedral, under the tuition of Vaughan Richardson; but, after some time, was removed to London, and admitted one of the children of the Chapel Royal, under Dr. Croft. His first public situation was as organist to the church of Findon, in Northamptonshire; from which he removed, on being appointed to a similar post at the chapel of Trinity College, Cambridge. In 1737, he quitted it to become organist of Winchester Cathedral, and of the chapel of Winchester College, on which occasion the Society of Trinity College presented him with an elegant piece of plate. He died in his native place, universally respected, in the year 1776; having, a short time previously, published in score a volume of twelve anthems. As a composer of sacred music, he ranks among the most eminent masters of this country, especially for a due intermixture of that harmony and melody which renders this species of music interesting both to learned and unlearned auditors. His *Hearken unto this, O Man!* and, *When the Son of Man, are truly sublime compositions in the solemn style.* The fourth verse in *The Lord is my Shepherd*, as a bass solo, and the sixth verse, in which the two voices unite, produce a striking and most pleasing effect; the one by its majestic simplicity, and the other by its pastoral, yet elegant harmony. Few anthems have obtained more celebrity than, *O Lord, our Governor, My Song shall be of Mercy, and, Hear my Prayer;* nor, it may be added, are the works of any composer more frequently heard in our cathedrals, and the chapels of colleges and collegiate churches, or more devoutly listened to, than are those of James Kent. After his decease, Mr. Corfe, the organist of Salisbury Cathedral, published a second volume of his works, containing *A Morning and Evening Service, and Eight Anthems*, in addition to the twelve he himself printed. Some of these have been printed sepa-

ately, and a few of them have been admitted into the *Harmonia Sacra*: and other editions of his compositions have also been printed for the use of our cathedrals and churches.

TRAVERS, (JOHN,) was born about 1703, and commenced his education in the choir of St. George's Chapel, Windsor, where, attracting the attention of Dr. Henry Godolphin, Dean of St. Paul's, and Provost of Eton, that gentleman apprenticed him, at his own expense, to the celebrated Dr. Maurice Greene, under whom and Pepusch, he completed his musical education. About 1725, he became organist of St. Paul's, Covent Garden, and afterwards of Fulham. In 1737, he succeeded Jonathan Martin, as organist of the Chapel Royal, which situation he held till his death, in 1758. In the chapel books are sundry anthems of his composition; but as a composer, he is best known to the world by eighteen canzonets, being verses and songs, chiefly taken from the posthumous works of Prior, which he set for two and three voices, in a style as elegant as it is original. Amongst these is the much admired duet of *Haste, my Nanette.* He likewise published the whole of the *Book of Psalms* for one, two, three, four, and five voices, with a thorough-bass for the harpsichord.

SMITH, (JOHN CHRISTIAN,) the friend and associate of Handel, under whom his talents were principally formed, and several of whose oratorios he produced, was born about 1705. He was conductor of several grand concerts between the years 1732 and 1768, including eight performances of Handel's *Samson.* Amongst his own compositions are, *Teraminta*, an opera, produced in 1732; *Rosalinda*, in 1739; *The Lamentation of David*, or, *The Death of Saul and Jonathan*, an oratorio; and *Six Sets of Lessons for the Harpsichord.* We have been unable to ascertain the time of the death of Smith, whose reputation was greater than the very scanty memorials, which are to be found respecting him, would lead us to imagine.

NARES, (JAMES,) brother of Sir James Nares, one of the Judges of the Court of Common Pleas, was born about

1710. Nothing is recorded of his early education, and the first mention of him, as a public character, is as organist of the cathedral church of York, where he composed several anthems and services, and obtained a celebrity that caused him, on the death of Travers, in 1758, to be promoted to the post of organist and composer of the Chapel Royal, London, having, the year previously, had the dignity of doctor of music conferred upon him at Cambridge. He afterwards succeeded Bernard Gates, as master of the children of the Chapel Royal, but resigned this situation in 1780. The former he retained, with great credit, till his decease, which happened at his residence in Great James Street, Westminster, on the 10th of February, 1783. Dr. Nares's compositions display great genius, and a thorough knowledge of the science of music. They are not numerous, and were principally for the church. Among the principal are, his anthems, Behold, how good and joyful! and O Lord my God! which are inserted in Stevens's second volume of Sacred Music, and a beautiful service in the key of C.

ALCOCK, (JOHN,) was born in London, on the 11th of April, 1715. At seven years of age, he was entered a chorister of St. Paul's, under Charles King, and at fourteen, was articled to the celebrated blind musician, Stanley. In 1737, he was elected organist of St. Andrew's Church, Plymouth, where he published, by subscription, twelve songs, and six suites of lessons, for the harpsichord. In January, 1742, he removed to Reading, to fill the situation of organist, by Mr. Stanley's recommendation. Here he published six concertos for instruments, a set of psalm tunes and hymns, which he had composed for the use of the charity children; also, a collection of old psalm tunes, and several canons. In 1749, he was offered, and accepted, the place of organist of Litchfield Cathedral, with those of vicar-choral and master of the boys. In 1755, the University of Oxford conferred upon him the degree of bachelor, and, ten years afterwards, that of doctor of music. In 1761, he was chosen organist of Sutton Colfield, in Warwickshire; and in 1765, of Tamworth, in Staffordshire; both of which

he was allowed to hold, with his post of vicar-choral. Being fond of retirement, and but little disquieted with passing events, it was not till 1770, that he learnt the existence of The Nobleman's and Gentleman's Catch Club, when he was persuaded to become a candidate for their several prizes. This was so late in the year, that the period allowed for delivering in performances had nearly expired, added to which, he was closely engaged in correcting the proof sheets of a volume of Anthems he was about to publish. Under these circumstances he produced his pleasing, scientific, and successful glee, Hail! ever-pleasing Solitude, to which the medal was adjudged. In the two following years, the prize medals for the best canons were also awarded to him: but after gaining a fourth medal, for another glee, he declined further competition. In 1771, appeared his volume of twenty-six anthems, which have been occasionally performed in almost every choir in the kingdom; and in 1791, was published his Harmonia Festi, a collection of canons, glees, and catches. In 1793, he experienced a severe shock in the loss of his wife, to whom he had been married upwards of fifty-five years. In 1802, he published his collection of One hundred and six Psalm Tunes, entitled, The Harmony of Sion, the works of different composers, harmonized for soprano, tenor, and bass, forming an excellent collection of what is called "the good old psalmody." He died at Litchfield, in March, 1806, in the ninety-first year of his age, leaving a son, organist of Newcastle-under-line, and three daughters. He was a most amiable and conscientious man, a good musician, and a learned and scientific composer; by no means wanting in the elegances of his art, but attached more to sacred than secular composition. "For twenty years before his death," says the author of Musical Biography, "he was the oldest vicar-choral in Litchfield Cathedral, yet he was scrupulous in the performance of his duties as such; though frequently reminded of his right to indulgence by the dean and chapter, and latterly afflicted with gout and disease, brought on by age and infirmity; he was seldom known to avail himself of his privileges, except a month or two in the winter, which

he was accustomed to spend with his daughters in London." Besides the works already named, he composed a church service in the key of E, published in 1753, and a set of fifty-five double and single chaunts.

AVISON, (CHARLES,) an eminent composer, but of whose life few particulars are known, is supposed to have been born at Newcastle, about the year 1720. He visited Italy in his early days, where he studied music with industry; and on his return, became a pupil of Geminiani, then resident in England. He was afterwards elected organist of Newcastle-upon-Tyne, but he first became known to the public in 1752, when he published his well-known *Essay on Musical Expression*, which, says the author of *Musical Biography*, "contains some judicious reflections on music; but his divisions of the modern authors into classes, is rather fanciful." Throughout the whole of this work, Marcello and Geminiani are lavishly eulogized; the latter frequently to the prejudice of Handel, in whose defence a pamphlet was published, the ensuing year, by Dr. William Hayes, professor of music in the University of Oxford, entitled, *Remarks on Mr. Avison's Essay on Musical Expression*. Soon after Avison re-published his book, with a reply to Dr. Hayes, in which he displayed no new powers as an antagonist, but added a letter, containing many detached particulars relative to music. His other compositions extant are, five collections of concertos for a full band (forty-four in number), some quartets and trios, and two sets of sonatas for the harpsichord and two violins, a species of music little known in England till his time. The character of the music of Avison is light and elegant, but deficient in originality, a necessary consequence of his too close attachment to the style of Geminiani. It is said that, when that eminent composer affected to treat with contempt the compositions of Handel, he used to say, "Charley Avison shall make a better piece of music in a month's time." Of his *Essay on Musical Expression*, a writer in *The Harmonicon* says, "it attracted the notice, not only of the *dilettanti*, but of general readers; for, being written in easy and rather elegant

style, avoiding, as much as possible, all terms purely technical, and treating the subject in a manner that rendered it interesting to the philosophical inquirer into the rationale of composition,—it filled up, for a time, at least, a chasm in literature, and not only laid down rules for the guidance of the composer—that is to say, the composer capable of thinking—but furnished the lover of music with some means of reasoning on an art that afforded him pleasure, for which he had, till then, been unable to account on anything like fixed principles." In the second edition which appeared of this work, in 1753, was added an ingenious and learned letter to the author, concerning the music of the ancients, since known to be written by Dr. Jortin. Mr. Avison died at Newcastle, on the 10th of May, 1770.

HARRINGTON, (HENRY,) of the same family as the author of the *Oceana*, and the translator of *Orlando Furioso*, was born at Kelston, in Somersetshire, in 1727. After having received the early part of his education under a private tutor at home, he was placed under the care of his uncle, William, vicar of Kingston, in Wiltshire, and by him sent to Queen's College, Oxford, in 1745, where he discovered such an acquaintance with mathematics, music, and poetry, as astonished his fellow collegians, and created so great a feeling of jealousy amongst them, that many felt ashamed, it is said, at their inferiority to what they called (the college being mostly filled with men from the north,) a "west-country boy." He graduated B. A. in 1748; and having abandoned all thoughts of the church, commenced the study of medicine, on the recommendation of an eminent physician at Bath, his uncle, from whom, however, he received no assistance. He remained at Oxford till he commenced M. A. in 1751, soon after which, he proceeded to that of doctor of medicine, and left college with the reputation of being one of the first classical scholars of his day, though he owed it rather to quickness of comprehension, than a habit of study, for which he was never remarkable. He had been previously elected a member, and was one of the "chief ornaments," it is said, of the Oxford

Society, founded by the celebrated Dr. William Hayes, the professor of music, known as "the Gentlemen Musicians," none of whom were permitted to perform, unless they could both play and sing at sight. It was this connexion, probably, and his great love of music, that was the cause of his founding, after he settled at Bath, the celebrated Harmonic Society, the object of which was the performance of glees, catches, &c., though none but gentlemen of character were ever ballotted for. The number of subscribers became very great; and besides many of the first nobility, George the Fourth, and his brother, the Duke of York, were constant attendants during their sojourn in Bath. Harrington attained the uncommon age of eighty-nine; dying on the 15th of January, 1816. He was a man of great abilities and almost universal acquirements; of a humane and benevolent disposition; and highly respected as a physician, in which character he practised for many years, both with advantage to himself and the public. A few years preceding his decease, he was selected to fill the office of mayor of Bath, the duties of which station he discharged with credit and dignity. The characteristics of his compositions are, originality, tenderness, and correct harmony. In some of his humorous productions, particularly *Old Thomas Day*, and *The Alderman's Thumb*, he was very successful; but if he really was the composer of that charming duet, *How sweet in the Woodlands*, which has been universally ascribed to him, though some say upon doubtful authority, that alone would have given him a high reputation, as long as the music of our native composers shall be preserved to us. Among other of his productions of a high character, is his catch, *How great is the Pleasure*; and his Egyptian love song, printed in the *Harmonicon* for 1830. "The city of Bath," says Parke, in his *Musical Memoirs*, speaking of the time when the doctor had produced such an effect upon society there by his spirited example, "formerly teemed with musical excellence, and many striking compositions were given to the public, by several of its distinguished residents, among whom may be noticed the Earl

of Mornington, who composed the beautiful glee, *Here, in cool grot*; Dr. Harrington, celebrated for his large wig, and the favourite duet, *How sweet in the Woodlands, &c.*"

AYRTON, (EDMUND,) the son of a respectable magistrate, was born at Ripon, in Yorkshire, in 1734. He was intended for the church; and with that view, was placed at Ripon grammar school, where he was contemporary with Bishop Porteus for five years. His early display of a strong passion for music, induced his father to remove him to York, where he was placed under the organist of the church, Dr. Nares. His progress was such, that he was, at an early age, elected organist, and rector choré of the collegiate church of Southwell, in Nottinghamshire, where he resided some years, and married a lady of family. He removed from thence to London, in 1764, on being appointed gentleman of the Chapel Royal; he was, shortly after, installed a vicar-choral of St. Paul's Cathedral, and he subsequently became a lay clerk of Westminster Abbey. In 1780, Bishop Louth made him master of the children of the Chapel Royal, upon the resignation of Dr. Nares. In 1784, the University of Cambridge conferred upon him the degree of doctor of music, to which rank he was, some time afterwards, admitted in the University of Oxford. His exercise on this occasion, which he afterwards published in score, was a grand anthem for a full orchestra, which was ordered to be performed at St. Paul's, on the occasion of the general thanksgiving for the peace, on the 29th of July of the above year. In the same year, he was chosen one of the assistant-directors of the celebrated commemoration in Westminster Abbey, a post he sustained in all the subsequent performances in the Abbey. In 1805, he relinquished the mastership of the children of the Chapel Royal, having for many years previously been permitted to execute the duties of all his appointments by deputy. He died in 1808, and was buried in the cloisters of Westminster Abbey, near his wife's remains and those of several of his children. "Dr. Ayrton," says the author of *The Dictionary of Musicians*,

"was an excellent musician, of which his compositions for the church bear indubitable evidence. The performance of these has been confined chiefly to the Royal Chapel; but the publication of them, which has been long expected, would usefully augment the musical resources of our various choirs, and add no small lustre to the name of this author."

HAYES, (PHILIP,) son of the eminent professor, Dr. William Hayes, was born in Shrewsbury, in 1739. He received the principal part of his musical education under his father, and was, early in life, admitted one of the gentlemen of the Chapel Royal, in London. He resided in the metropolis till about 1779, when he succeeded his father as professor of music at Oxford, having previously taken his degree of doctor of music. He presided at all the celebrated music meetings at Oxford, till 1797, in the March of which year he came to London, for the purpose of attending the ensuing festival of the Musical Fund. He had dressed himself on the morning of the 19th, in order to attend the Chapel Royal, but was suddenly taken ill, and expired soon after. His body was deposited in St. Paul's Cathedral, where several of the most eminent musical men attended as mourners. Mr. Hayes is described by Parke as resembling Falstaff in bulk and good-humour; and he is said to have nearly equalled in weight the celebrated Mr. Bright, the miller of Malden, in Essex. When he came from Oxford to London, he had two places taken for him in the stage-coach, from which, after he was got in (a work of some difficulty), he was not removed till he arrived at his journey's end. The writer of an article respecting him, in Rees's Cyclopædia, however, so far from allowing him a character for good humour, says of him, "with a very limited genius for composition, and unlimited vanity, envy, and spleen, he was always on the fret; and, by his situation, had the power, which he never spared, to render all musicians uncomfortable. No one entered the university, occasionally, or from curiosity, who did not alarm him." Respecting his compositions, little is known; they consist chiefly of anthems

and services, and are said, in many respects, to possess great excellence.

ARNE, (MICHAEL,) son of the celebrated Dr. Arne, was born about 1740, and was able to execute, on the harpsichord, at the age of ten or eleven, the lessons of Handel and Scarlatti, with wonderful rapidity and correctness. So great, indeed, had been his practice, and such was his perfection on this instrument, even at this early age, that it was thought he could play better than any other living performer. After having produced his opera of *Cymon*, his professional pursuits were, for a while, interrupted by his devotion to chemistry, in which he carried his researches so far as to entertain some hope of discovering the secret of transmuting metals into gold. He subsequently, however, composed for Covent Garden, Vauxhall, and Ranelagh; but of his other works, or at what time he died, there seems to be no record. "As a composer," says his biographer, "Dr. Arne did not, indeed, possess that lofty taste, nor that power of writing beautiful melody, which were so conspicuous in his father; yet there is a certain good sense which pervades all his works: though it must, at the same time, be observed, that if some of them were less complex, they would, perhaps, be more pleasing. Upon the whole, however, his merits very justly entitle him to a high and distinguished rank amongst the modern English composers."

SALOMON, (JOHN PETER,) was born about the year 1740, at Bonn, in the electorate of Cologne. He was educated for the law, but soon deserted that profession for music, and was, for some time, in the service of Prince Henry of Prussia, at Berlin, where he composed several French operas. In 1781, he visited Paris, but not meeting with sufficient encouragement, came to London, where he soon became a popular violin player. In 1791, he gave the first of a series of concerts, at which Haydn was expressly engaged to preside, and which introduced Mr. Braham to public notice, for the first time. These concerts, which were very well attended, and contributed to the improvement of the musical taste of the

town, were discontinued in 1796. In 1798, he brought out Haydn's Creation, at the Opera Concert Room; and, in 1801, he took the Haymarket Theatre, in conjunction with Dr. Arnold, for the performance of oratorios. Mr. Salomon was a constant attendant at the private concerts of the Prince of Wales, who directed a pension of £200 a-year to be assigned to him; but Lord Liverpool would not sanction the grant. He was a principal originator of the Philharmonic Society, and continued to attend its meetings, till within a short period of his death, which took place on the 28th of May, 1815. "Salomon," says a writer in *The Harmonicon*, "was one of the few whose right to contend for the honour of being the greatest performer in Europe on the violin, was undisputed: his 'taste, refinement, and enthusiasm,' to use the words of Dr. Burney, were universally admitted; and his judgment and vigour, as a leader, are fresh in the memory of our best orchestral performers." Salomon's compositions are, a masque, entitled, *The Marriage of Peleus and Thetis*, two sets of canzonets, some violin solos and concertos, and a variety of songs, glees, &c. His private character was highly estimable; and, although he used to be called a Jew, he appears to have been liberal to indiscretion and excess.

FISHER, (JOHN ABRAHAM,) was born in London, in 1744, and arrived at such excellence in his art, that he became leader of the band, and composer of Covent Garden Theatre, and took the degree of doctor of music, at Oxford. Amongst his operas produced were, *The Monster of the Wood*, and *The Sylphs*, both published by Clementi; as were his nine concertos for the piano-forte; four concertos for the hautboy; divertissements for two flutes; and a violin solo. He likewise published violin trios, operas 1 and 2, and some canzonets. Parke says, of Dr. Fisher, that "Imagining Dr. Arne's inspiration to proceed from the attitude of his instrument, and wishing to get possession of the secret, he said to him, 'When you composed your fine opera of *Artaxerxes*, doctor, did you write with the lid of your harpsichord up or down?'"

HOOK, (JAMES,) father of the celebrated Dean Hook, and of Theodore Hook, was born in the city of Norwich, in the year 1746. He was intended to be brought up to some mechanical employment, but an accident, which deprived him of the use of one of his feet, when a child, frustrated this design. Having shown a taste for music, he was placed with an organist of his native city, named Garland, under whom he made rapid progress in the first principles of his art. Proceeding to London, he was, shortly after his arrival, engaged as organist, at the celebrated Mary-le-bone Gardens; and he was subsequently appointed to the same post at Vauxhall Gardens, which he held for more than half a century, with great reputation. He was also, for some years, organist of St. John's Church, Horsleydown, in the Borough. As a composer, he made himself favourably known by the music of several dramatic pieces, among which may be mentioned, *Cupid's Revenge*, an Arcadian pastoral, *The Lady of the Manor*, *Too Civil by Half*, *The Double Disguise*, *The Fair Peruvian*, *Jack of Newbury*, *The Soldier's Return*, *Catch him who Can*, *Tekeli*, *Music Mad*, *The Fortress*, and *The Siege of St. Quentin*. He also composed an oratorio, under the title of *The Ascension*, besides several concertos, sonatas, and duets, for the piano-forte, and published an excellent work, entitled, *Guida di Musica*. Many of his songs became very popular, and Dr. Burney and Parke praise his compositions highly, though the latter says, he was considered to be a plagiarist. He died at Boulogne, in 1827. He was a cheerful and facetious companion, and fond of a jest, even though the subject was his own infirmity. An instance of this is related in a memoir of him by Parke, who gives the following account, in the words of Hook. "Being, one evening, with a party of particular friends, and the conversation turning on pretty feet, it was agreed that each one present, male and female, should put one forward, to ascertain who had the handsomest. When it came to my turn, of course, I put my best foot forth, which creating a general laugh, I said to the gentlemen present, 'I'll bet any one of you £5 that there's a worse foot in

company than this ;' and the bet being instantly accepted, I produced my other foot, and won the wager."—"Walking, one day, with him in the Strand," says Parke, and "observing a hackney chariot, remarkable for its clean and neat appearance, with its No. 1, I remarked to Hook, that it was almost as good as new. 'There is nothing extraordinary in that,' was his reply, 'for every body takes care of No. 1.'"

DANBY, (JOHN,) born about the year 1750, was one of the most celebrated glee composers of his time, and gained numerous prize medals for his compositions. Few memorials have been preserved of him besides his works, though he was scarcely less eminent in his peculiar school of music than Samuel Webbe, with whom he was contemporary. His death is said to have taken place whilst a concert was performing for his benefit. His principal works are, *La Guida alla Musica Vocale*; *When Sappho tuned, glee for three voices*; *When generous Wine expands, three voices*; *When Floods retire to the Sea, three voices*; *The fairest Flowers the Vale prefer, three voices*; *Sweet Thrush, four voices*; *Shepherds, I have lost my Love, three voices*; *Go to my Anna's Breast, four voices*; *Fair Flora decks, three voices*; *Come, ye party jangling Swains, four voices*; and *Awake, Æolian Lyre, four voices*.

PARSONS, (SIR WILLIAM,) was born about the year 1746, and received the rudiments of his professional knowledge in the choir of Westminster Abbey, under Dr. Cooke. He completed his musical education in Italy; and, in 1786, he succeeded Stanley, as master of the king's band of musicians. In 1790, the University of Oxford conferred upon him the degree of doctor, of music, but what his exercise was on that occasion, is not recorded. He went to Dublin in the suite of the Earl Camden, when that nobleman was appointed lord-lieutenant, and from whom, in 1795, he received the honour of knighthood. On returning to England, he was, in 1796, appointed musical instructor to the princesses royal; and, in the same year, his name was inserted in the list

of magistrates for Middlesex, in which character he attended for many years, at the public office, Bow Street. He died about 1817. "By the sudden death of Sir William Parsons," says Parke, in his *Musical Memoirs*, "the profession was deprived of one of its most distinguished members. This event was, I believe, sincerely regretted by all who knew him."

MARSH, (—,) the eldest son of a captain in the navy, was born in 1752, at Dorking, in Surrey. In his sixth year, he accompanied his father to Greenwich, where he heard an organ, for the first time, in the hospital chapel, and was so struck with the performance, that he was obliged to be removed by force, from the pew, whilst the last voluntary was playing. Two years afterwards, when he was at school, he gave the following proof of the correctness of his ear. Being at church, one Sunday, "his attention," says his biographer, "was invited to the bells, of which he had heard there were eight. It being, however, the custom, as soon as the chiming to church had ceased, to raise the little bell, and to begin tolling the largest when the minister entered the church, by comparing the two sounds of these together, he perceived they extended the octave, and, in fact, formed the interval of a tenth, not that he had then ever heard, or was aware of there being, any such terms. On his mentioning his discovery, that the peal consisted of ten bells, to some of the boys, it was quite unintelligible to any of them how he could possibly ascertain this, without hearing them altogether, and counting them. The fact, however, turned out to be just as he had inferred." In 1761, his inclination for music was still further increased, by his hearing the famous organ at Haerlem; and on his leaving school, in 1766, he wished to learn that instrument, but his father would only consent to his being taught the violin, with which he might accompany his sister on the piano-forte. In 1768, he was articled to a solicitor at Romsey, but continued to improve himself in his musical studies, as far as he was able, during the period of his apprenticeship, previously to the expiration of which his father died. In 1774, he married; and,

shortly after, removed to Salisbury, where he formed one of the orchestra in the fortnight subscription concert under the superintendence of Mr. Harris, and, in 1780, he was appointed leader. In the following year, coming into possession of an estate, near Barmham Downs, he quitted his profession, and removed thither. He subsequently resided for a short time at Canterbury, and frequently officiated at the cathedral, on the organ, on which instrument he had become a tolerable proficient. In 1787, he settled at Chichester, where he continued to lead the subscription concert for a quarter of a century. He has composed a variety of instrumental music, chiefly sacred and military, and has published, among other treatises, *Hints to young Composers*; *Essay on Harmonies*; and *Instructions and Progressive Lessons for the Testor*.

BUSBY, (THOMAS,) was born in Westminster, in 1755, and studied his art under Battishill, for a period of five years, during which he made great progress, both in the theory and practice of music. He had not long been relieved from his articles, before he attempted the composition of an oratorio, which he improved afterwards, from time to time, as his knowledge and experience became more matured, and at length, in 1799, it was performed with applause, at the Haymarket Theatre, under the title of *The Prophecy*. He had been previously appointed organist of St. Mary, Newington, Surrey, and St. Mary Woolnoth, Lombard Street; and published, in twelve numbers, folio, his *Divine Harmonist*, consisting partly of selections from the great ecclesiastical composers, and partly of his own compositions; which was so favourably received, that he was induced to undertake another musical work, entitled *Melodia Britannica, or The Beauties of British Song*; which, however, from want of sufficient support, he did not complete. Not long after the performance of his *Prophecy*, he set to music, under the title of *British Genius, Gray's Progress of Poesy*; *Pope's Ode on St. Cecilia's Day*; and *Comala*, a dramatic poem from Ossian. About the year 1800, his oratorio of *Britannia* was performed with great applause, for the benefit of the Royal Humane

Society, at Covent Garden Theatre; and in the same year appeared, Cumberland's *Joanna*, a dramatic romance, with Busby's music. In the summer of 1800, the University of Cambridge conferred upon him the degree of doctor of music; as an exercise for which, he set to music a *Thanksgiving Ode* for the Victories obtained by the British Navy, written by Mrs. Crespigny. In 1801, on the death of his master, Mr. Battishill, he composed an excellent funeral anthem, which was performed at the interment of the latter, in St. Paul's. In the following year, he supplied the music for the melo-drama of *A Tale of Mystery*; in 1802, for the opera of *The Fair Fugitives*; and in 1805, for the melo-drama of *Rugantino*. His latest publications in connexion with his art, were, his *Grammar of Music*, and his *New and Complete Musical Dictionary*. The latter is characterized as a highly useful work, and has been reprinted. He is also said to conduct the musical department in *The Monthly Review*, and other periodical publications; but the work by which he has rendered himself best known to the public, in a literary capacity, is his translation of *Lucretius*. As a man and a composer, he is deservedly esteemed, and may undoubtedly be classed amongst the most learned professors of his art. As an instance of his wonderful memory, it is related of him, that he wrote out the score of the opera of *Rosina*, after having heard it only twice, and supplied all the accompaniments so correctly, that no alteration or omission was perceptible to the band.

LINLEY, (THOMAS, the younger,) was born at Bath, in 1756. He displayed extraordinary powers on the violin at a very early age; and, at eight, performed a concerto on that instrument in public. At seventeen, he composed an anthem, in full score, to the words, "Let God arise;" which was sung at Worcester Cathedral, at the meeting of the three choirs, on the 8th of September, 1773. After having completed his musical education under Dr. Boyce, he went to Florence, to make himself master of his favourite instrument, the violin, under the celebrated Nardini, and not Tartini, as is erroneously stated by Parke, in his *Musical*

Memoirs; but Nardini introduced his pupil to Mozart, between whom and Linley so strong a friendship was formed, that they parted with tears. He now returned to Bath, where he became the leader of his father's concerts and oratorios, and astonished his hearers by the precision and animation of his style of playing. His own solos and concertos, which he occasionally introduced, also gave evident tokens of his continental studies, being full of imagination and spirit; but requiring, in almost every bar, the touch of a finished master, to do justice to their merit. As a theatrical composer, he obtained great applause by the share he had in the opera of *The Duenna*, and the music which he wrote for *The Tempest*, on its revival at Drury Lane Theatre; where he led the band, when his father, and Sheridan, (his brother-in-law,) were proprietors. But his most delightful production was the music to Dr. Lawrence's *Ode on the Witches and Fairies of Shakspeare*; which was performed at Drury Lane the first year of his appearance in that orchestra. "The rich variety of the contrast in the witch and fairy music," says the author of *The Dictionary of Musicians*; "the wild solemnity of the one, and the sportive exuberance of the other, keep the attention alive from the first bar of the overture, to the close of the ode." This promising and amiable musician and composer met his death under very melancholy circumstances, on the 7th of August, 1778. Being on a visit, with his sisters, at Grimsthorpe, in Lincolnshire, the seat of the Duke of Ancaster, he, in conjunction with three other young men, embarked on board a sailing boat in the duke's canal; which, by some accident or other, was upset. The companions of Linley clung to the keel, whilst he swam off for assistance; but just as he was on the point of reaching the bank, he sank, to rise no more. An edition of his posthumous works was published by Preston, in which is to be found the greatest part of his miscellaneous music; consisting of songs, elegies, and cantatas. Mozart, in the course of a conversation with Michael Kelly, respecting Thomas Linley, junior, declared, that if he had lived, he would have been one of the greatest ornaments of the musical world.

WEBBE, (SAMUEL,) son of the celebrated composer of that name, was born about the year 1770; and, under the instruction of his father, and Clementi, became an excellent performer on the piano-forte and organ. He obtained several medals from the Glee Club for his compositions; and, about the beginning of the present century, was appointed organist of the Spanish ambassador's chapel, in London. He is married, and has two daughters. Besides his glees and songs, he is the composer of a *Pater-noster*, and other music for the catholic church; some of which are in Novello's collection of *Motets*. Amongst his glees, are: *One Morning very early*; *Come away, Death*; *Gentle Stranger, have you seen*, &c.

LA TROBE, (CHRISTIAN IGNATIUS,) was born in 1758, at Fulnec, near Leeds, in Yorkshire. His father, the Rev. Benjamin La Trobe, was for many years superintendent of the congregations of united brethren in England. The subject of our memoir received the chief part of his education at the college of the united brethren at Niesky, in Upper Lusatia, whence he returned to London, in 1784, and took orders in the same church. His various professional duties prevented him from cultivating music as a profession; yet his compositions display a taste and knowledge, of which many who have made it their calling, might be justly proud. Accustomed by education, and led by conviction, to estimate the value of an accomplishment, from its applicability to the purposes of religion, he determined to devote his talents principally to sacred music, his first idea of which, he is said to have derived from the *Tod Jesu* (death of Jesus), of Graun, and the *Stabat Mater* of Haydn. He is, however, less celebrated for his original compositions, than his *Selections of Sacred Music*, commenced in the year 1806, which are said to have contributed, more than any other work, to the introduction into this country, of a taste for the church music of Germany and Italy. His own published compositions consist of three sonatas for the piano-forte, approved by, and dedicated to, Haydn; the *Dies Iræ*, a hymn on the last judgment; *The Dawn of Glory*, a hymn on the bliss of the redeemed;

A Jubilee Anthem for the fifteenth anniversary of the accession of King George the Third; A Te Deum, as performed in the cathedral at York; Miserere Psalm Fifty-One; various anthems published in a collection of anthems in use among the united brethren; and six airs, the words by Cowper, and Miss Hannah More. "Mr. La Trobe," says a critic, "is certainly no copyist; but in general displays a character of his own. His taste was originally grounded upon the simple yet majestic modulations, and the rich harmonies, which characterize the psalmody of the Lutheran and Moravian churches."

REEVE, (WILLIAM,) was born about the year 1758, and commenced life as a writer in the office of a law stationer, where he was contemporary with Munden. He soon left this situation, to become a pupil of Richardson, organist of St. James's, Westminster, who instructed him in the principles and practice of music. After his studies were completed, he, in 1781, accepted an organist's place at Totness, in Devonshire, where he continued about two years, and then left it to accept the offer of the more tempting post of composer of music for the pantomimes, and dramatic spectacles, performed at Astley's. He is also said to have passed a great portion of his time as an actor, and, in 1789, is stated to have appeared in the character of Grinder, in the Enraged Musician, at the little theatre, Haymarket, with great applause. In 1791, however, whilst the pantomime of Oscar and Malvina was in preparation at Covent Garden Theatre, a disagreement taking place between the managers and Shield, the latter sent in his resignation as composer, and Reeve, at that time a chorus-singer of the establishment, was requested to complete the piece, by writing an overture and some of the vocal music. This he did so much to the taste of the public, that from this period he became a popular and successful dramatic composer; and in the following year produced his Orpheus and Eurydice. In 1792, he was elected organist of St. Martin's, Ludgate, a post he subsequently resigned, on becoming joint proprietor of Sadler's Wells. The other pieces for which he composed the

music, are, The Apparition, a musical drama, produced in 1794; British Fortitude, musical drama; Hercules and Omphale, pantomime; Merry Sherwood, a pantomime; Harlequin and Oberon, a pantomime; Bantry Boy, a musical interlude; The Round Tower; the historical ballet of Joan of Arc; The Embarkation, a musical entertainment; Harlequin Almanack; a musical romance, called The Caravan; The Dash, a musical farce; The White Plume, a musical romance; An Bratach; Ramah Droog, a comic opera, in conjunction with Mazzinghi; The Turnpike Gate; and Paul and Virginia; Tricks upon Travellers; Outside Passengers; and part of the music in Thirty Thousand, and The Cabinet. His chief *forte*, is in the composition of comic songs, in which he has been eminently successful. Besides the above works, he published The Juvenile Preceptor, or Entertaining Instructor; a complete and concise introduction to the pianoforte, with twenty-four lessons and four easy duets, in which the fingering is accurately marked, whilst the rules are concise and easy of comprehension, the whole being well adapted to the instruction of youth.

MAZZINGHI, (JOSEPH,) descended from an ancient Corsican family, was born about the year 1765, in London, where his father was established as a merchant. Having shown an early taste for music, he was placed under the celebrated John Christian Bach, and made such progress, that when he was but ten years old, he received the appointment of organist to the Portuguese Chapel. He subsequently received instruction from the three celebrated composers, then resident in England, Bertolini, Sacchini, and Anfossi. At nineteen, he obtained the appointment of composer and director of music at the King's Theatre, a situation he held seven years; during which he produced *Il Tesoro*, and various other operas, songs, duets, &c.; the principal of which were, *Paul et Virginie*, *Les Trois Sultanes*, *La Belle Arsène*, *Sappho* and *Phaon*, and *Eliza*. The destruction of the Opera House, by fire, in 1789, gave occasion to a wonderful exertion of Mazzinghi's memory. Among other music which was consumed, was the

score of Paësiello's opera of *La Locanda*, very popular at that time, and which the managers were very desirous of re-producing. In this dilemma, Mazzinghi actually undertook to re-produce the whole of the instrumental accompaniments from memory: and he so far succeeded, that, with very few exceptions, they were considered to be almost the same as the originals. His other labours for the Italian Opera included several ballets; one of which, was the popular one of *L'Amour et Psyche*. He also set to music various pieces both for Covent Garden and Drury Lane Theatres, including *A Day in Turkey*, *The Magician*, *The Exile*, and *The Free Knights*; also, in conjunction with Mr. Reeve, the operas of *Ramah Droog*; *The Turnpike Gate*; *Paul and Virginia*; *The Blind Girl*; and *Chains of the Heart*. He had the honour to be appointed music-master to the late Queen Caroline, when Princess of Wales, to whom he dedicated three sonatas; and he had the entire conduct of the original Sunday concerts, which for several seasons were held alternately at the houses of the principal nobility, and for which he not only composed various vocal and instrumental pieces of music, but likewise performed on the piano-forte. His works, which include almost every species of music, though not of equal excellence throughout, exhibit, it is said, numerous traits of genius and originality. Among his lessons, sonatas, songs, duets, and glees, have been some of the most admired and most popular of the day, and many of them are still deservedly so. Their titles are enumerated, at length, in *The Dictionary of Musicians*, where they occupy eight closely-printed columns of a large octavo.

ATTWOOD, (THOMAS.) This eminent musician and composer is the son of a coal-merchant, and was born in 1767. His early indication of a musical taste, caused him to be admitted into the choir of the Chapel Royal, where he studied during a period of five years; first under Dr. Nares, then master of the boys, and afterwards under his successor, Dr. Edward Ayrton. When he was about sixteen, he was appointed to perform at Buckingham House, before the royal family; and so pleased George

the Fourth, then Prince of Wales, that he proposed sending him to Italy at his own expense, and appointed him a handsome income out of his own private purse. Accordingly, in 1783, he set out for Naples, where he resided two years, receiving instruction in his art from Fillippo Cinque and Latilla. He then proceeded to Vienna, where he studied under Mozart for three years, returning to England in 1786. The prince now appointed him one of his chamber musicians; and, on the marriage of his royal highness with the late Queen Caroline, Attwood was also chosen her musical instructor. In 1796, he was appointed organist of St. Paul's Cathedral, and composer to the Chapel Royal, and was afterwards made one of the king's band. On the coronation of George the Fourth, he composed an anthem for the occasion, which showed his profound knowledge of orchestral effect, and was justly admired by the musical critics. In 1821, his majesty appointed him organist to the private chapel of the Pavilion, Brighton; and continued to distinguish him by his patronage throughout the remainder of his reign. Mr. Attwood's performances consist of several theatrical pieces, numerous services and anthems for the Chapel Royal, songs, glees, sonatas, and other pieces for the piano-forte. His music for the stage was well received, but most of the pieces in which it was introduced, were, unfortunately, unsuccessful. The only one that has retained possession of the stage, is *The Adopted Child*. The most popular of his songs are, *The Soldier's Dream*, *The Adieu*, *Sweet Charity*, and *The Convent Bells*: of his glees and trios, *The Curfew*, *In Peace*, love tunes, *To all that breathe*, *Qual Silenzio*, and *Oh! heavenly Sympathy!* "My friend Attwood (a worthy man, and an ornament to the musical world)," says Kelly, in his *Reminiscences*, "was Mozart's favourite scholar, and it gives me great pleasure to record what Mozart said to me about him: his words were, 'Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety, and, I feel much pleasure in telling you, that he partakes more of my style than any scholar I ever had, and I predict that he will prove a sound musician.'"

SPOFFORTH, (REGINALD,) was born in 1767, at Southwell, in Nottinghamshire, and gave very early indications of musical genius, which was encouraged by his uncle, organist at the collegiate church of the town, for whom he soon became able to officiate. His duty of attending twice a day at church, left him but a small portion of time for study and practice: but he devoted his leisure to musical studies with such zeal, that his progress was great; and the habits he imbibed of application, frequently set him by his uncle, were of great value to him through life. Before leaving his native place, he had many opportunities, both there and at the neighbouring towns, of exhibiting his skill on the harpsichord, at concerts that were occasionally given by the amateurs and professors, and in concerted pieces he sometimes assisted on the tenor and violin. It was the delight with which the late Sir Richard Kayne, Dean of Lincoln, listened to him, on one of these occasions, that caused his being invited to Lincoln; and so much was that dignitary struck with his manners and powers, that he appointed him organist of the cathedral, and recommended him to scholars in Lincoln and the neighbourhood. His prospects, however, were not such as induced him to remain; and, having obtained a release from his engagement, he proceeded to London, with a letter of introduction to the celebrated composer and organist of Westminster Abbey, Dr. Cooke, under whom he studied three or four years, officiating for him occasionally in the abbey. In 1793, he became a candidate for the annual prizes given by the Noblemen's Catch Club, for the best serious and cheerful glees, and was fortunate enough to obtain them both. This encouraged him to publish a set of canzonets for the voice, with a piano-forte accompaniment; and he was, soon after, so extensively employed in teaching in families and schools, that, in order to get through his engagements, he was obliged to rise at four o'clock. From this time till eight, he practised and composed, and after he had been employed ten or twelve hours in teaching, he would often sit up till one or two o'clock, to revise and perfect his manuscripts or study the Italian and French

languages, of which he contrived to make himself master. These exertions brought on such a state of ill health, as compelled him, in 1819, to renounce teaching altogether, though he still continued to compose. His uncle dying in April, 1826, left him his fortune; but he did not live long to enjoy it, being carried off by paralysis in the following September, at his residence at Brompton. Mr. Spofforth, though a composer of great ability, has left few published works behind him, in consequence of a natural fastidiousness respecting his own merits, and a dread of public criticism. The characteristics of his compositions are sweetness of melody and simplicity of harmony. Among the most celebrated of them, are, his glees for four voices, *Where are those Hours; Hail, Smiling Morn; Lightly o'er the Village Green*, for three voices; and the popular duet, *Hark, the Goddess Diana, &c.*

CARTER, (THOMAS,) was born in Ireland, about the year 1768, and after he had obtained some reputation as an organist in that country, travelled into Italy for improvement. He subsequently went to India, and conducted the musical departments of the theatre at Bengal, till his declining health obliged him to come to England, where he took up his abode in the metropolis. He gained a livelihood with difficulty by composing the music for several serious pieces which were played at Drury Lane, and died on the 8th of November, 1800; leaving two children by his widow, a daughter of the Rev. Dr. Wells, of Cookham, in Berkshire, whom he had married in 1793. Carter's most celebrated compositions are, the celebrated ballad of *O Nanny, wilt thou gang with Me; Stand to your Guns, my Hearts of Oak*; and a capriccio, beginning, *Fairest Dorinda*; in which he united all the elegances of musical science with the most humorous comic expression. "As economy," says one of his biographers, "was not among the virtues which he cultivated in early life, he was often reduced to those straits and difficulties from which genius and talent can plead no exemption. In one of those moments of embarrassment, his means and resources having been exhausted, he ransacked the various species of composition he had

by him, but finding that none, nor all of them, would produce a single guinea at the music shops, he hit upon the following expedient for the immediate supply of his most pressing necessities. Being well acquainted with the character of Handel's manuscript he procured an old skin of parchment, which he prepared for the purpose to which he meant to turn it, and imitating as closely as he could the hand-writing as well as the style and manner of that great master, he produced, in a short time, a piece, which so well deceived a music-seller, that he did not hesitate to give twenty guineas for it; and the piece passes, this day, among many, for a genuine production of Handel."

WHITFIELD, (JOHN CLARKE,) is a native of the city of Gloucester, where he was born, in 1770. He commenced his musical education in Oxford, in 1783, under Dr. Philip Hayes; but, in 1789, removed to Ludlow, under the patronage of the Earl of Powis, and was there elected organist of St. Lawrence. He graduated musical bachelor at Oxford, in 1793, and, two years afterwards, went to Ireland, where he was elected organist of the metropolitan cathedral at Armagh; and, in the same year (1795), took the degree of doctor of music, at Trinity College, Dublin, and was elected master of the choristers of Christchurch, and St. Patrick's Cathedral. He left Ireland, in 1798, on the breaking out of the rebellion, and settling at Cambridge, was there elected organist and master of the choirs of Trinity and St. John's College; appointments which he held for upwards of twenty years. In 1799, the year of his election, he was admitted doctor of music, at Cambridge, and received the same honour at Oxford, in 1810. In 1814, on the death of his maternal uncle, Henry Fatherley Whitfield, Esq., of Rickmansworth Park, Herts, the subject of our memoir took the name of Whitfield, by royal sign manual. In 1820, he was elected organist and master of the choristers of Hereford Cathedral; and, in the following year, he succeeded Dr. Hague, as professor of music, in the University of Cambridge. About the same time he resigned his organist's situation at Trinity and St. John's College, and soon after, says a critical

authority, "made a spirited, but unsuccessful attempt, to create or revive a love of music in the university, by giving some really excellent concerts, which, I have been informed, it was both his wish and intention to continue at regular intervals, had he received any cordial and effectual support; but finding himself minus to a considerable amount in his first attempt, it naturally damped his ardour." His compositions consist of, four volumes of cathedral music, in score; several sets of glees; two volumes of vocal pieces, with original poetry by Sir Walter Scott, Lord Byron, Joanna Baillie, Hogg, &c.; various songs and glees from *The Lay of the Last Minstrel*, *Marmion*, *Rokeby*, *The Lord of the Isles*, *The Pirate*, &c.; and an oratorio, in two acts, the subject of the first being *The Crucifixion*, and the Resurrection that of the second. Besides the above musical labours, he has edited fifteen volumes of Handel's oratorios and coronation anthems, with a compressed accompaniment for the organ or piano-forte; the beauties of Purcell, in two volumes; two volumes of anthems, by celebrated composers; the *Artaxerxes* of Dr. Arne; Matthew Lock's music in *Macbeth*; and numerous other pieces; in all of which he has displayed taste, judgment, and a comprehensive knowledge of the principles of his art.

WELSH, (THOMAS,) is a native of Wells, in Somersetshire, where he was born about 1780. He became a chorister at Wells Cathedral at the age of six, and, by the sweetness of his singing, attracted crowds to hear him from Bath, Bristol, Bridgewater, and still more distant towns. The fame of the young vocalist soon reached the metropolis, and he was, in consequence, engaged by Mr. Linley, to sing at the oratorios at the Haymarket Theatre, where he first appeared in February, 1792. The attraction of his voice and style of singing was so great, that it induced the manager to engage him for the stage, judiciously causing operas to be written expressly to exhibit his powers. He first appeared in Attwood's opera of *The Prisoner*, produced at the Haymarket, by the Drury Lane company, in the spring of the same year; and in the following one, 1793, the same

composer wrote, for his appearance, the musical farce of *The Adopted Child*. He also appeared in *The Prize*, composed by Stephen Storace, who is said, by the author of *The Dictionary of Musicians*, to have betrayed a wish to suppress the boy's growing reputation, and even to have refused to compose for him, till Mr. Kemble, then manager, insisted on the production of *The Cherokees*, a comic opera, in which he appeared at Drury Lane, in 1794. Mr. Kemble also brought him into some notice as an actor, conceiving, on his performance of Prince Arthur, in *King John*, that he displayed no common abilities for the stage. He devoted, however, his chief attention to music, and considerably improved himself by studying under the elder Horn, J. B. Cramer, and Baumgarten. At about twenty years of age, he became a composer for the theatres; and produced at the Lyceum Theatre, now the English Opera, the farces of *The Green Eyed Monster*, and *Twenty Years Ago*; which were followed by his opera of *Kamschatka*, at Covent Garden Theatre, a production that did not prove successful as a drama, but displayed to great advantage the powers of the composer. Bishop's success and popularity, however, probably induced him to abandon a rivalry with him in composing for the stage, and he now devoted himself to the profitable occupation of a singing-master, a department in which he, perhaps, stands unrivalled. Among his pupils we may mention Sinclair, Horn, Miss Stephens, Miss Merry, and Miss Wilson, which last lady became his second wife, by whom, as well as his first, he has a family. He originated, in conjunction with Mr. Hawes, the Royal Harmonic Institution, under the design of giving composers an opportunity of publishing and reaping the benefit of their own works, and whence most of his own original compositions have issued: they include glees, songs, and piano-forte music of a highly pleasing character. Amongst the most celebrated of his compositions are, a sonata, with *Water Parted from the Sea*; another with *Vaghi Colli*; and the songs, *Bounding Billow, cease thy Motion*; *Forget Me Not, Henry*; *I've seen the sweet Delights of May*; *Poor Zayda*; and *The Pledge of Truth*.

LANZA, (GESUALDO,) is the son of Guiseppi Lanza, an able composer and musician, who resided many years in this country, and, for a time, in the family of the late Marquess of Abercorn. His son, if not actually born about 1780, in London, was brought over to England at a very early age, and was chiefly instructed in the science of music by his father. He soon became known as a composer of some tasteful music, but more particularly as a singing-master, in which character he has for many years maintained a very high reputation. His *Elements of Singing* familiarly exemplified, is considered one of the best works on the art of singing which has appeared in this country. Among his vocal pupils he has the honour to number Miss Stephens: but his capacity for bringing talent to perfection is not the only distinguishing feature of Mr. Lanza's preceptorial career. A gentleman, wishing his niece to be instructed in the art, brought her to Lanza, who was not alone satisfied with the prospect of pocketing the £100, but first requested to hear the young lady's voice. This was complied with; but the trial had such an effect upon his delicate organs, that he stuffed his fingers in his ears, exclaiming, "Oh! miss, you do sing like de oyster wench! Dat will never do!" and honestly refused to attempt the impossible task of cultivating, where nature had denied the required powers.

ESSEX, (TIMOTHY,) was born in Coventry, about the year 1780. He commenced playing upon the flute and violin at thirteen years of age, for his own amusement; but the rapid proficiency which he made induced his father to let him study music as a profession. In 1806, he took, at Oxford, his bachelor's, and, in 1812, his doctor's degree, in music; the subject of his exercise, on the latter occasion, being an entire oratorio in bass. Dr. Essex is a very able teacher, and has obtained some popularity as a composer. Among his best works are: *The Sea-side Sonnet*; *The Juvenile Sonnet*; *The Moonlight Sonnet*, from Mrs. Radcliffe's *Romance of the Forest*; *Mine be a Cot*, from Rogers's poems; a set of six duets, for two German flutes; a set of slow and quick marches, for the piano-forte,

with the full scores added for a military band; a variety of rondos for the piano, and piano and flute, and an introduction and fugue for the organ.

NOVELLO, (VINCENT,) was born in London, of Italian parents, in the year 1781; and has attained to great eminence in this country, both as a composer and instrumental performer. As organist of the chapel of the Portuguese embassy, in South Street, Park Lane, he has attracted, perhaps, a greater number of admirers of sacred music, than any other contemporary musician. His publications consist of *A Selection of Sacred Music*, in two volumes; *A Collection of Motets for the Offertory*, and other pieces, principally adapted for the morning service, in twelve books; three volumes of *Twelve easy Masses for Small Choirs*; *Gregorian Hymns for the Evening Service*; eighteen books of *Mozart's Masses*; eighteen books of *Haydn's Masses*; besides various original songs, canzonets, &c. In the absence of any biographical matter that has been published respecting Novello, we quote the observations of an eminent critic, relative to his musical abilities:—"The general characteristics of Novello's style appear to us to be suavity, elegance, and bold and varied modulation. His melodies do not rise with extraordinary felicity or originality, yet they are ever flowing and agreeable; mixing much of the sober dignity of the church style with a lighter manner, that gives relief, while it assorts well with the graver foundation and more solid materials of the work. We should be induced to hazard an opinion, that Haydn is a favourite with Novello; and that he often finds himself drawn, by an irresistible impulse, to the study, and to an indirect imitation of Haydn's writings. Our notion is formed from that leading and general assimilation which attracts men of common feelings by a common sympathy; of which we not only imagine we perceive considerable traits in the motets of Novello, but that they prevail in other things we have seen from his hand. We must do Novello the justice to say, that we consider him to be of the school of Haydn; for we do not find a single passage that leads us to think of Haydn, otherwise than through the

resemblance; which only, by a large and broad acceptance, impels us to the principle, that they hold in common, namely, sweet, flowing, and ornate melody; supported and diversified by frequent, and often curious and unexpected changes in the harmony. Novello, then, is Haydn's scholar; not a plagiarist or direct imitator."

CLIFTON, (JOHN C.) was born in London, in 1781, and was intended for mercantile life, but his strong inclination for music caused his father, though not without great reluctance and many efforts to alter his son's mind, to allow him to be educated for the latter profession. In this his predilection was so strong, that although he obtained a lucrative situation in the government stationery office, he resigned it, after two years, to follow his favourite pursuit. His principal master was the celebrated Charles Wesley, but he derived very considerable improvement in his taste, from his acquaintance with Spagnoletti, and other distinguished musicians. He commenced his professional career at Bath, as conductor of the musical department of the Harmonic Society, for which he set to music a Latin grace, *Seu Edamus*, written by Dr. Morgan. In 1802, he visited Dublin, where he met with great encouragement, and published many of his works, during a period of fourteen years. He also produced, at the Crow Street Theatre, a musical piece, called *Edwin*, and conducted, in conjunction with his friend, Sir John Stevenson, several concerts, for the benefit of the poor of Ireland. These concerts were conducted upon a very grand scale, the orchestra consisting of four hundred performers, collected chiefly by Clifton, who was publicly thanked by the committee on the occasion, and offered a professor's degree, which his modesty led him to decline. He settled in London, in 1818, where he has become an eminent teacher of singing, and of the theory and practice of harmony. He had previously published his *Theory of Harmony simplified*, and invented a machine, called the *Eidomusicon*, which, being fastened to the piano-forte, over the action, produced the notes and chords as they were struck; and by giving the different intervals so

distinctly that the eye and ear were engaged at the same time, rendered vocal distances easily attainable for sight-singing. He gave public lectures on this new invention, and was only prevented by the expense from publishing a book explanatory of his design. Besides various songs, glees, and duets, he has published *British Melodies*, *Irish Songs*, one volume of *French Songs*, and one volume of *Moral Songs*.

WALMISLEY, (THOMAS FORBES,) was born in London in 1783, and is third son of the late William Walmisley, Esq., clerk of the papers in the House of Lords. He was bred to music in the choir of Westminster Abbey, and pursued his classical studies in Westminster School. He was first instructed in playing by the Honourable John Spencer, and afterwards by Attwood, under whom he there studied the piano, organ, and counterpoint. In 1805, he produced his popular songs, *The Sailor*, and *The Soldier*, both in a better style, it is observed, than the generality of such compositions; the former partakes of the character of the cantata, and contains many good passages. These songs were succeeded by, *Oh! Memory! To Hope, To-Morrow, Oh! Woman! The Tear, Thyrza, Flowers are fresh, Dear is the Dawn, and The Weird Sister of the Lake*, duets. His other works are, *The Fairy of the Dale*, for three voices, which is light, elegant, and expressive; *Ye Mariners of England*, for four voices, with a double accompaniment for the piano-forte; *Underneath this Stone doth lie, a rond* for four voices, in a chaste, subdued style, rich in harmony; *O'er the glad Waters, a rond* for four voices; and six glees, dedicated to his master, Attwood, entitled, *No more with unavailing Love, Hail! Lovely Power! The Bride's Wreath; As those we Love Decay; Busy, Curious, Thirsty Fly; and From Flower to Flower*; the three first and fifth, for four voices; the fourth, for three voices, and the last for five voices. "The latter," says the author of *The Dictionary of Musicians*, "is considered a smooth and flowing theme, answered in the several parts with considerable skill and facility; its general character is taste, rather than energy, level general effect, rather than

force." This, indeed, seems to be the chief characteristic of his compositions, many of which were very popular in their day, and have been performed at all our most esteemed concerts and music-meetings. In the meantime, in 1812, he had become assistant-organist of St. Martin's-in-the-Fields, a situation he still retains. He married in 1810, the eldest daughter of William Capon, Esq. (draughtsman to his late Royal Highness the Duke of York), by whom he has five sons and three daughters.

BURGHERSH, (JOHN FANE, Lord,) only son of the Earl of Westmoreland, by his first wife, Miss Child, daughter of the eminent London banker of that name, was born on the 3rd of February, 1784. He entered the army at an early age, and now holds the rank of a major-general, having received the distinctions of G.C.B. and C.B., and for several years held the post of British minister at Florence. He is president of the Royal Academy of Music in London; an establishment which, in a great degree, owes its origin of his lordship's exertions and influence. He is said to have studied music in England, in Germany, and in Italy; and has composed an oratorio, entitled, *Bajazet*, and published various cantatas, which are spoken highly of by the musical critics. The names of his principal compositions, besides those mentioned are, *La Primavera; Il primo Amore; L'Amor Timido; Cantata, by Leoni; Cantata, by Count Girard; La Gelosia; L'Inciamo; 'Tis done, 'Tis done; Day set on Norham's castled Steep: seven canzonets, duets, &c.; Spirit of Bliss; Fly to the Desert; Bendermeer's Stream; Why so pale? and a song and catch for four voices*. His lordship is married to Priscilla Anne, fourth daughter of Lord Maryborough, and her ladyship is said to be "one of the best musicians that the large circle of the amateurs of the present day can boast."

ADDISON, (JOHN,) is the son of an ingenious mechanic, and was born about the year 1785. He manifested a propensity to music, when a boy, by learning successively the flageolet, flute, bassoon, and violin, and is said to have made a conspicuous figure in the

choir of his native village. The reception of a young lady, who had been left an orphan, into the family of Mr. and Mrs. Addison, decided the subject of our memoir, as to the choice of his future pursuit. Miss Williams (the name of the young lady, and who was niece to the celebrated Reinhold), inspired him with an attachment which ended in his marrying her, and as she had a fine voice and considerable taste, he determined to study music as a profession, for the purpose of giving him an opportunity of cultivating her talent. She became a very accomplished singer, and was, for many years, a chief favourite at Vauxhall, Dublin, Liverpool, &c. In the orchestra of the theatre at the latter place, Mr. Addison commenced his career as an instrumental performer. The violoncello was his favourite instrument at this time, but being asked by Heine, the leader, if he could not play the double-bass, he immediately made an attempt, and soon improved so much as to become second to few performers on it. He was subsequently engaged to play the double-bass at the Italian Opera, at the Ancient, and at the Vocal Concerts; which situations he held for several years. As a composer, he has acquired much reputation by his music to the operas of *Up all Night*; *My Uncle*; *My Aunt*; *Two Words*, or *Silent not Dumb*; and *Free and Easy*. We should not omit to mention, also, the share he had in the music of *The Sleeping Beauty*, written by Mr. Skeffington. Kelly having paused in his labours on this piece, in consequence of the illness of Mrs. Crouch, Mr. Addison ventured to attempt the composition of some songs for the piece. Mr. Skeffington was, however, very anxious that the words of *The Woodland Maid*, should be adapted to an air of Mozart's, to which the subject of our memoir consented, provided that it should be preferred by the person who was to sing it, to one composed for the words by himself. Gibbon, the singer, heard both, and without knowing to whom either composition belonged, at once selected that of Mr. Addison. Some time ago, Mr. Addison had the misfortune to lose a large sum in some mercantile speculations, at Manchester. He has, of late years, been chiefly employed in teaching

singing. Among his pupils are, Leoni Lee, Pearman, Millar, &c. &c.

DANNELEY, (JOHN FELTHAM,) was born in 1786, at Oakingham, in Berkshire. His father, who held a situation in the choir at Windsor, was his first musical instructor, and he subsequently became the pupil of C. Knyvett and of Samuel Webbe. From the former he learnt the piano-forte, from the latter, thorough-bass. He relinquished his musical studies at the age of seventeen, to reside with a wealthy uncle, but his relation dying too suddenly to make a will, as he had promised, in favour of his nephew, the latter was left without a provision. Under these circumstances, he resumed his professional pursuits, and completed his musical education under the celebrated Woelfl and C. Neate. He then went to reside with his mother at Odiham, in Hampshire, where he continued till his twenty-sixth year, when he accepted the situation of organist at the church of St. Mary of the Tower, in Ipswich. At the commencement of the peace, he visited Paris, where he studied under Antoine Reika and Pradher, and was introduced to the celebrated Cherubini. Danneley possesses astonishing facility as a sight-player, and has published, among other compositions, *Queen of every moving measure*; *Col arso d'un ciglio*; *Military divertimento*; *Waves of Orivell*, duet; *Military divertimento*, rondo in C; *Violets*, a song; and *Pallinodia à Nice*, a set of twelve Italian duets, dedicated to His Royal Highness the Duke of Sussex.

BURROWES, (JOHN FRECKLETON,) was born in London, on the 23rd of April, 1787, and first became known to the public by the production of an overture, and several vocal pieces at the Hanover Square and Philharmonic Concerts. They displayed so much knowledge of instrumental effect, as, in the opinion of a musical critic, to render it equally blameable and unaccountable, that he should have abandoned the higher branch of art, for the less exalted one of composing for the piano-forte. For this instrument, he has published several sonatas, with accompaniments, besides a variety of rondos,

divertimentos, &c., and has adapted nearly the whole of Mozart's operas. He is also the author of the elementary works, *The Piano-Forte Primer*, and *The Thorough-Bass Primer*, said to be strongly recommended by the great masters, as indispensable to students.

WHITTAKER, (JOHN,) was born about the year 1790. No particulars of his life are recorded, but he deserves mention in a work like the present, as the author of the celebrated ballad, *Oh! say not Woman's heart is bought,* and other songs, which have attained a high share of popularity. He assisted Bishop in the composition of the music of *Guy Mannering*, and also of the *Heir of Veroni*. Whittaker's knowledge of his art is manifested by the tasteful accompaniments, in score, that accompany his published pieces.

KLOSE, (F. J.) was born in London, about the year 1790, and was early instructed in the rudiments of music. He studied principally under the celebrated Francesco Tomich; and becoming an able instrumental performer, was engaged for the piano-forte in the Opera, and other metropolitan orchestras. As a teacher on that instrument, he is celebrated for the ability with which he imparts to his pupils a sure elementary foundation. His chief compositions consist of ballads of the sentimental and pathetic cast, such as *The Rose had been washed*, by Cowper; *Lord Byron's My Native Land*; and *Canst thou bid my Heart forget?* from the novel of *Glenarvon*. He has also composed several ballets for the King's Theatre, and besides the pieces above-mentioned, has published *Practical Hints for acquiring Thorough-bass*; *Instruction Book for Piano-forte*, and a variety of sonatinas, divertimentos, &c., &c., for the piano-forte and violin.

CUTLER, (WILLIAM HENRY,) was born in London, in 1792. The hearing his father play upon an old spinnet, gave him his first taste for music, in which art he was educated as soon as he was capable of receiving instruction. After having learnt the violin and piano, he took lessons in singing and thorough-bass, of Dr. Arnold, at whose

oratorios he frequently sang. About the year 1800, he played a concerto of Viotti on the piano-forte, at the Haymarket Theatre, for the Choral Fund Concert; and, in the following year, he went to Cambridge, to sing the principal airs in the exercise on the occasion of Dr. Busby's receiving the degree of musical doctor. He subsequently became a chorister of St. Paul's, and after having studied the theory of music under Mr. Russell, took his bachelor's degree, at Oxford, in 1812; and in 1818, was elected organist of St. Helen's, Bishopsgate. Shortly after the arrival of Logier in England, Cutler paid him one hundred guineas to learn his system, and then opened an academy for teaching it himself. He attempted, in 1821, to sing at the oratorios in Drury Lane, but his voice was deficient in power, and he has never since sung in public. About three years ago, he resigned his organist's situation at St. Helen's, for a similar one at Quebec Chapel, Portman Square, for which he has written a *Te Deum*, *Jubilate*, and a four part anthem for Christmas Day. He has published a variety of rondos, songs, divertimentos, airs, with variations, duets, marches, &c., chiefly for the piano-forte.

POTTER, (CIPRIANI,) was born in London, in the year 1792, and was taught the piano-forte by his father, at a very early age. Having previously displayed a taste for composition, he studied counterpoint under Attwood, and he was, for some time, the pupil of Dr. Callcott and Dr. Crotch. He received, however, his principal instructions in composition from Woelfl, under whom he took lessons for nearly five years. At the age of fourteen, Potter wrote violin quartets, symphonies, and piano-forte sonatas, and showed, at this early period, a preference for Beethoven's music. He made his *débüt* in public, at the Philharmonic, where he played a sextet of his own composition with tolerable applause, but his subsequent performances were so coldly received that he determined to travel for a year or two on the continent. He accordingly visited the principal towns of Italy and Germany, and at Vienna renewed his studies in counterpoint and composition, under Förster. On his

return to London, he succeeded little better as a composer than before his departure, some objecting that he was a servile imitator of Beethoven, and others, that he sacrificed too much for originality. The consequence was, that he preferred playing Mozart's and Beethoven's concertos at the Philharmonic and other concerts, though he did not entirely relinquish composition, and generally produced, each season, a symphony for the Philharmonic trials. His works, however, have been highly spoken of in *The Musicalische Zeitung*, published at Leipsic, and other German publications, though scarcely noticed by the London critics.

HART, (JOSEPH,) born in London, in 1794, was, at the age of seven, entered a chorister of St. Paul's Cathedral, and, in his twelfth year, acted as deputy for the organist, Mr. Attwood, on several occasions. He remained in the choir nearly nine years, during which period, he took lessons on the organ from S. Wesley, and on the piano-forte from J. B. Cramer. In his seventeenth year he was elected organist of Walthamstow Church, Essex, and subsequently of Tottenham, Middlesex. He was, for three years, domestic organist to the late Earl of Uxbridge, and it was not till that nobleman's decease, that Mr. Hart commenced teacher and composer. In the latter character he has rendered his name very celebrated in the fashion-

able world by his numerous sets of quadrilles. He also composed the music to the farce of *Amateurs and Actors*, *The Vampire*, and other pieces performed at the English Opera, at which theatre he was chorus master and piano-forte player, during three years.

CIANCHETTINI, (PIU,) was born in London, of foreign parents, in 1799. In his sixth year he performed, in public, a sonata of his own composition; passed the next in travelling with his father through Germany, France, and Holland; and, on his return, resumed his musical studies with great ardour. A variety of instrumental pieces were rapidly composed by him, which procured great applause, particularly a grand concerto, executed by himself, at a concert in the metropolis, in 1809. When Madame Catalani first came to England, he attended her in several of her musical tours, as her composer and conductor of her concerts, and he was particularly happy in adapting his music so as to display the most brilliant powers of that distinguished vocalist. In his other vocal compositions, he has aimed at a higher style of sentiment, both in the words and music, than that generally attempted by our modern song writers; among them we may mention his music to Pope's *Ode on Solitude*, and his cantata for two voices, the words of which are taken from Milton's *Paradise Lost*.

VOCAL PERFORMERS.

BEARD, (JOHN,) was born in 1716; he received his musical education in the Chapel Royal, under Bernard Gates, and first became a great favourite of the town by his style of singing Galliard's hunting song, *With early Horn*. In 1736, his name appears in the *dramatis personæ* of Handel's operas, performed at Covent Garden Theatre, where he sang with great effect, with a rich tenor

voice. In the following year, he appeared at Drury Lane, in the part of Sir John Loverule, and soon after married Lady Henrietta Herbert, widow of Lord Edward Herbert, and only daughter of the Earl of Waldegrave, with whom he lived very happily during a period of fourteen years. After her decease, he united himself to a daughter of Rich, then patentee of Covent Gar-

den Theatre, at whose death, in right of his wife, he became one of its proprietors, but he soon sold his share, and retired from the stage in 1768. He died in 1791, in the seventy-fifth year of his age, esteemed by a large circle of friends, for his many amiable private qualities. He was long a favourite vocalist, both in oratorio and stage music; he sang the compositions of Handel with a feeling and pathos only equalled by Harrison; and, in 1759, his performance of Macheath to Miss Brent's Polly, filled the theatre for fifty-two successive evenings.

NORRIS, (CHARLES,) was born about 1740, and educated as a chorister of Salisbury Cathedral, a situation in which he was fortunate enough to attract the notice of Mr. Harris, the celebrated author of *Hermes*. This gentleman, in order to introduce Norris to the notice of the public, wrote an after-piece, in the style of a pastoral opera, the songs of which he adapted to the most popular Italian airs of the day. At this time his voice was a soprano; but he did not meet with the success anticipated in this attempt to fix him on the stage, and his patron then recommended him to confine himself to private concerts and music meetings. Following his advice, he settled in Oxford, where he was admitted to the degree of bachelor of music, and elected organist of St. John's College. He was subsequently, for many years, a principal tenor-singer at the London oratorios, and exhibited such excellence in his art, as to have been honoured with the especial approbation of George the Third and his queen. Unfortunately, however, he had, in early life, cherished an attachment for a young lady, distinguished for great personal attractions and musical acquirements, which it may be presumed was not reciprocal, as she married another. This event, it is said, drove him to "convivial consolations," in which he indulged to a degree that not only impaired his health and fortune, but materially injured his voice. Indeed, for several years, his health gradually broke up, and at the Abbey commemoration of 1789, being injudiciously brought forward, his voice failed, so decidedly, as to excite the deepest emotions of pity. He, how-

ever, engaged himself to sing at the Birmingham music meeting of the following year, but his exertions proved fatal, and he died ten days after the performance, at Himley Hall, the seat of Lord Dudley and Ward, near Stourbridge, in Worcestershire, on the 5th of September, 1794. He was an excellent musician and a skilful performer on several instruments. His principal compositions consist of a few full concertos, and some glees; one of which, on the death of that patron of music and musical genius, William, Duke of Cumberland, brother of George the Third, will long continue to be sung and admired.

DAVIES, (CECILIA,) was born in England about 1752, and went, when young, to France, in company with her sister, whose performance on the musical glasses was much admired. She afterwards went to Germany and Italy, and becoming connected with the family of the celebrated composer, Hasse, and Faustine, at Vienna, considerably improved her vocal powers. She first appeared on the stage in Italy, where she was thought little inferior to Gabrielli; and, indeed, Miss Davies, or *l'Inglisina*, as she was called abroad, sang with a degree of neatness, so nearly equal, that common hearers could scarcely distinguish the difference. According to Parke, her success on the continent was not so complete as to prove, that by sending a lady to study in Italy, she must necessarily come back an accomplished singer, any more than the act of sending a youth to college, ensures his returning an enlightened scholar. On her first appearance, however, at the Italian Opera in England, which took place in 1773, in Sacchini's opera of *Lucio vero*, she was received with rapturous applause, and, altogether, met with a success that procured for her the distinction of being thought second alone, amongst female English vocalists, to Billington. After being a few years in England, she returned to the continent with her sister, but was in London in 1787, and sang with Rubinelli and Mrs. Billington, at the professional concerts of that year. Her name again occurs with that of Mrs. Crouch as one of the principal vocalists

at the Drury Lane oratorios in 1791; the period of her death we have been unable to ascertain. "Her voice," says Burgh, in his *Anecdotes of Music*, "though not of a great volume, or perhaps sufficiently powerful for a large theatre, was yet clear, and always perfectly in tune. Her shakes excellent, open, distinct, and neither sluggish, like the French cadence, nor so quick as to become a glutton. The flexibility of her throat rendered her execution of the most rapid divisions fair and articulate, even beyond those of instruments in the hands of the ablest performers. The critics, however, though unanimous in this particular, did not so readily allow her to be equally excellent in the *cantabile* style. She took her notes judiciously, they readily granted; sang them perfectly in tune; but wanted that colouring, passion, and variety of expression, which render an *adagio* truly pathetic."

SALE, (JOHN,) was born in London in 1758, and, at the age of nine, was admitted a chorister of Windsor and Eton, where he continued under the tuition of Mr. Webbe, the organist, till 1775. In 1777, he returned to the same choirs as a lay-vicar, in which situation he continued to officiate till the year 1796, when he became a member of five choirs, including those of Windsor, Eton, the Chapel Royal, St. Paul's, and Westminster. His situation in the two first he resigned at the latter end of the year last-mentioned. In 1799, he succeeded the elder Bellamy as almoner of St. Paul's, and master of the choristers, which united offices he resigned in 1812, when they were conferred on Mr. Hawes. In 1818, he became senior gentleman (or father) of his majesty's Chapels Royal; by which, according to immemorial custom, he was excused from all duty or attendance. During his long public career, he was a principal bass-singer at the king's concert of Ancient Music, at the Academy of Ancient Music, the Ladies', the Vocal, and other concerts and oratorios in London, as well as at Cambridge, Oxford, Liverpool, Chester, Worcester, Birmingham, York, Hull, Norwich, &c., for above thirty years. He was patronized in a peculiar manner, by both George the Third and

Fourth, and by most of the members of the royal family, many of whom were his pupils in singing. He was, for several years, during the latter part of his life, secretary to the Nobleman's and Gentleman's Catch Club, held at the Thatched House Tavern, St. James's Street, and conductor of the Glee Club; both of which posts he retained till his death, which took place at his house, in Marsham Street, Westminster, on the 11th of November, 1827. He was buried in St. Paul's, with solemnity and marked respect, on the 19th of the same month, Mr. Attwood presiding at the organ, and the several choirs singing Greene's celebrated funeral anthem. He was the composer of many excellent glees, and published some of the late Earl of Mornington's, including the favourite one, *Oh! Bird of Eve*. His voice was a genuine bass, of fine tone, and sufficient compass to do every justice to part singing. He has left two talented sons, one of whom, John Barlow Sale, is organist of St. Margaret's, Westminster, and teacher of the piano-forte to the Princess Victoria. His voice is a powerful bass, and he has chiefly accustomed himself to sing anthems and part songs. His most admired composition is the duet of *The Butterfly*. His other son, George Charles, is organist of St. Mary's, Newington.

BANNISTER, (CHARLES,) was born in Gloucestershire, about the year 1760. In his eighteenth year, he joined a company, then performing at Deptford; and played *Romeo*, *Richard*, &c., with great applause. Garrick, however, declined to comply with his application for an engagement; but he was more fortunate at Norwich, where he led the tragic business, for some years, with great success. His first appearance, in London, was at the Haymarket, as *Will*, in Foote's play of *The Orators*; and he made a decided hit in the character. In his imitations of *Tenducci* and *Champness*, he showed considerable ability as a singer; and was, in consequence, soon after engaged at *Ranelagh*, *Mary-le-bone Gardens*, &c. He came out, afterwards, at Drury Lane, in the part of *Merlin*, in *Cymon*; but left this theatre, on the refusal of Garrick to increase his salary, and went to

Covent Garden, in 1782. He returned to Drury Lane in 1785, and afterwards sang at the Royalty, and various provincial theatres. "In this gentleman," says a critic, in 1802, "the actor and singer formerly combined; but, in his present performance, he only reminds us of what he was: still, however, he remains a cheerful, witty companion, and a kind friend."

ABRAMS, (Miss,) composer of the popular and pathetic air of *Crazy Jane*, was born in 1760, and early became a pupil of Dr. Arne. According to the author of *The Dictionary of Musicians*, she was first heard by the public, with her sister, Miss Theodosia Abrams, at the opening of the Ancient Concert, 1776: but Parke says, it was in the early part of that year she made her *débüt* at Drury Lane Theatre, in a new operatic piece, called, *May Day*, or *The Little Gipsy*, the words by Garrick, and the music by her master, Dr. Arne. She sang at Handel's commemoration in 1784; and, in the winter of 1791, conducted a series of concerts, denominated *The Ladies' Concerts*, at Lord Vernon's. What her subsequent performances were, is not recorded: for many years she has retired from professional duties. Miss Abrams, though not possessed of great power of voice, sang with much sweetness and delicacy.

OLDMIXON, (Lady,) more celebrated as Miss George, was born about 1768. Of the particulars of her life, little has been recorded. She was singing and playing in Ireland, with *eclat*, in 1789; and Parke, in his *Musical Memoirs*, relates, that a curious contest took place between her and Mrs. Billington, in the summer of that year, when the latter was engaged in Dublin, and first appeared there in *Polly*, in *The Beggars' Opera*. "Miss George," he says, "had a voice of such extent, that she sang up to B in alt, perfectly clear and in tune. Mrs. Billington, then in the very halo of her popularity, was received with acclamation, and sang her songs delightfully, particularly, *Cease your funning*, which was tumultuously encored. Miss George, who performed the part of Lucy (an up-hill singing part), perceiving she had little

chance of dividing the applause with the great magnet of the night, had recourse to the following stratagem:—When the dialogue duet in the second act, *Why, how now, Madame Flirt?* came on, Mrs. Billington gave her verse with great sweetness and characteristic expression, and was much applauded. Miss George, in reply, availing herself of her extraordinary compass of voice, and setting propriety at defiance, sang the whole of her verse an octave higher, her tones having the effect of the high notes of a sweet and brilliant flute: the audience, taken by surprise, bestowed on her such loud applause, as almost shook the walls of the theatre, and an unanimous encore was the result." She was a principal singer with Mrs. Crouch, then Miss Phillips, at the Drury Lane oratorios, in 1785; also with Miss Forster, in those under Dr. Arnold's management, in 1786; and again in 1788, with Mrs. Crouch and Madame Mara. When or how she became Lady Oldmixon, the brief notices which exist of her do not record.

KNYVETT, (CHARLES,) descended from an ancient and respectable family, was born about 1768, and received his vocal education as a chorister in Westminster Abbey, under Sir William Parsons, at the same time that he attended Westminster School. He was next placed under Mr. S. Webbe, to study the organ, an instrument upon which he afterwards excelled; and, in 1802, he obtained the appointment of organist to St. George's, Hanover Square. He was subsequently chosen one of the gentlemen of the Chapel Royal, a director of the vocal concerts, at the Hanover Square Rooms, in conjunction with Messrs. William Knyvett, Grotorex, and Bartleman; and he was, for many years, secretary to *The Nobleman's Catch Club*, held at the Thatched House Tavern, St. James's Street. In 1789, he had, jointly with Harrison, the direction of the oratorios at Covent Garden, which were remarkable for being the first that were lowered to play-house prices; and, in 1792, he, with the same singer, originated the *Vocal Concerts*. He conducted the glees at a grand vocal concert, given by Miles Peter Andrews, M.P., says Parke, in 1812; "and when

it is considered that Knyvett is one of the best singers in that line, and that his friend who gave the concert, is a good judge of music, and a manufacturer of gunpowder, it is no wonder they went off in fine style." During the latter part of his life, Mr. Knyvett has been principally occupied as a teacher of thorough-bass, and the piano-forte. He has been described by Parke, as the best catch singer in England, evincing in them all the genuine comedy of an Edwin. "Knyvett," he adds, "lived among the higher circles of society and his eminent professional friends, and was, for his talent and worth, highly esteemed. He informed me, the last time I dined with him, that he had ate his Christmas dinner with Lord Dudley and Ward, at his lordship's mansion in Park Lane, or at his seat in Worcestershire, for the last twenty-five years! and that, by mutual agreement, he was to do the same till death dissolved the meeting."

BELLAMY, (THOMAS LUDFORD,) was born in the parish of St. John's, Westminster, in 1770; and received his early musical education from his father, Richard Bellamy, a celebrated bass singer of his day. His next instructor was Dr. Cooke, and afterwards, when his voice changed to a bass, he became a pupil of the celebrated Tasca; who, unfortunately, died a year preceding that in which his pupil was to have gone with him to the continent. Pursuing his studies in London, he was appointed deputy to his father and others, in the king's Chapel Royal, St. James's, and in the choirs of St. Paul's and Westminster Abbey. He was likewise employed, from time to time, at the Ancient Concerts; and, some time preceding the last commemoration of Handel, says one of his biographers, was instructed in singing ancient music, by Joah Bates; in consequence of which, his performance at these concerts was crowned with the most flattering success. He was also a principal singer at the oratorios at Drury Lane Theatre, in 1791, with Reinhold, Dignum, Mrs. Crouch, and the celebrated Miss Davies. In 1794, finding little hopes of promotion, he accepted the offer of an agency to a nobleman's estate in Ireland, but soon left that situation, and, in 1797, became

stage-manager to the Dublin Theatre. In 1800, he purchased some shares in the Manchester, Chester, Shrewsbury, and Litchfield Theatres, but sold them in 1803-4, when he became sole proprietor of the theatres at Belfast, Londonderry, and Newry. This last speculation proving unfortunate, he accepted an engagement at Covent Garden Theatre for five years; being appointed a member of the Ancient and Vocal Concerts, and engaged to sing at the oratorios. In 1812, he was engaged at Drury Lane for a period of five years also, and upon the decease of Bartleman, he was appointed his successor at the Ancient Concerts, as principal bass-singer. In 1818, he established a musical academy, on the Logerian system; and in 1819, he received the appointment of master of the choir of his catholic majesty's chapel in London, attached to the Spanish embassy. Mr. Bellamy is, next to Bartleman, considered the finest bass-singer of sacred music, which this country has produced, although inferior to his great contemporary, both in taste and power.

SECOND, (MARY,) whose singing is said to have been only inferior to that of Mrs. Billington, is of the family of the Mahons of Oxford, and aunt to the celebrated Mrs. Salmon; she is the daughter of a clarionet player of celebrity, and was born about 1777. After having been well received as a concert singer, she determined to try the stage, and, on the 17th of September, 1796, she made her *début* at Covent Garden, in the character of Emily, in the opera of *The Woodman*. Her singing was loudly applauded, but after her marriage with Mr. Second, which took place about 1800, we hear little of her upon the stage. "This lady's voice," says Parke, "was rich, powerful, and of great compass. She sang up to F natural in alt, with ease, and her style was of a superior order."

VAUGHAN, (JOHN,) was born of humble parentage in the city of Norwich, about 1779, and was taught the rudiments of his art under Dr. Beckwith, the organist of the cathedral and of St. Peter's Church. He was early accustomed to sing at the amateur society

in his native city, and soon became so distinguished a vocalist, as to be in requisition at all the principal music meetings in the kingdom. He has held for many years an appointment in the Chapel Royal, and has long been considered the chief concert and sacred music tenor of his day, being equally remarkable for his correct intonation, agreeable tone, grace, polish and sublimity. In comparing him with Harrison and Braham, a writer in *The Harmonicon* says, "that in *Total Eclipse*, in the delivery of which Harrison was so unrivalled, and Braham defective, he, as in *Comfort ye my People*, holds a middle path: his reading is nearly the same as Harrison's, but he brings more of physical power to the task; though in this quality he is vastly inferior to Braham; and his conception wants that vivid light, which the latter great master throws over some passages. Yet Vaughan has not unfrequently delivered *Total Eclipse* with such pathos and expression, as to draw tears from his auditors. He may be said to be one of the last of the school of singers who were taught to comprehend and express the beauty and grace of Handel's melodies, by those who had studied it of Handel himself."

TAYLOR, (EDWARD,) was born at Norwich, in Norfolk, about 1779, and is a son of the late John Taylor, Esq., of that city. He was educated in the Unitarian persuasion; his family, long opulent and influential in Norwich, having been amongst the leaders of that sect. Being designed for a mercantile life, he was engaged, first in the wool trade, and afterwards in that of an iron-monger: but his early taste for music ever predominated over all other occupations, and he was associated with all the musical movements of his native city; for many years conducted on a scale scarcely surpassed by the performances of the metropolis. At the amateur concerts in Norwich he took vocal parts in both glees and duets, and sang Italian scenas and bass songs, with a taste and knowledge of the art scarcely inferior to that of the best vocalists of his day. He was several times elected a common-councilman for his native city, and once served the office of sheriff; but the unfortunate death of his father,

in Ireland, by a fall from his horse, and the fluctuations of trade, so reduced this once opulent citizen of Norwich, that he was constrained to throw himself upon his musical resources for himself and family's support; with what success is well known. He is, indeed, now, perhaps, at the head of English vocalists, as a bass-singer; and as such, is engaged at all the oratorios, both in London and at the provincial towns, and has several times conducted the triennial music meetings, at his native city, with a success and ability that reflects the highest credit on the art of which he has now been many years a professor. "No one has done more to propagate the knowledge and extend the cultivation of classical music in this country," says a writer in *The Harmonicon*, "than Mr. Edward Taylor." He was a contributor to the pages of *The Musical Quarterly Review*; and is understood to write the able musical criticisms for *The Spectator Newspaper*; and to have contributed to the pages of *The Harmonicon*, and other works. Of his published compositions, the most popular are a collection of songs, including *As I roam*, *Hoary Ocean*, &c.

KNYVETT, (WILLIAM,) brother of Charles, was born in London, about 1780. Who his musical instructors were is not stated, but he early arrived at vocal eminence, and, like his brother, has long been remarkable for correctness in the musical enunciation of the English language. He first commenced orchestral singing at the Concert of Ancient Music about 1795, since which period, he has assisted at all the most important concerts and music meetings in the metropolis and the provinces. As a counter-tenor singer, he has been many years admired, equally for the sweetness of his voice, as for the high finish and delicacy of his style in part singing; and the celebrity he has obtained on that account, as well as his known extensive acquaintance with musical science, procured for him, on the decease of Greatorex, the appointment of conductor of the Ancient Concert. But his merits are not confined to his vocal powers alone; he has displayed great taste as a writer of glees, many of which are airy and elegant, and a valuable addition to our national

music. The wife of Mr. Knyvett, formerly Miss Travis, is a native of Shaw, a village near Oldham, in Lancashire, and has, for many years, delighted all admirers of genuine English singing. Her style, says a critic, "is, amongst the females, what Vaughan is amongst the male singers of the day; simple in her manner, pure in her tone, accurate in her intonation, chaste in her declaration, and, with so much science, that her auditor is never distressed by any apprehension of her failure or extravagances. As a singer of glees, she is, perhaps, the very best of her time; for her tone, from its richness and volume, blends and assimilates with male voices better than that of any female now before the public, and she is, moreover, practised in the finest school for this department of vocal art."

COOKE, (THOMAS,) was born in Dublin, about the year 1780, and first imbibed a taste for music in the shop of his father. In 1803, he was composer to the theatre, and leader of the band, and in both departments appears to have been a favourite, although his popularity excited the jealousy of some, if we may judge from a lampoon upon him, in a work called, Familiar Epistles published in 1804. He is here described, in a note to some lines referring to him, as "the modest and diffident Mr. Tom Cooke, who played on eight instruments for his own benefit; I am sure it was neither benefit nor pleasure to any one else. This person writes new overtures to all the operas which are imported to our stage, beginning generally with chords, and ending with an Irish jig; and this he calls composition. The young man, however, has some merit; and if he went to London, would, probably, earn two or three guineas per week, by playing country dances at the winter balls. Seriously, I wish he could be taught a little science, a little taste, and a little modesty, and he might be a very useful and agreeable fiddler." At this time, we believe Mr. Cooke had not appeared upon the stage, but, at length, at the particular desire of several persons of distinction, he made his *débüt* for his own benefit, as the Seraskier, in *The Siege of Belgrade*. He was received with enthusiastic applause: Phillips, (the Braham of Ire-

land) was pronounced a rushlight to a bonfire, in comparison; and our hero, says one of his biographers, "was extolled as the son of song, who should shed a lasting lustre on the emerald isle." Mr. Cooke soon after quitted Dublin, and made his *débüt* in the above character, at the English Opera House, on the 27th of July, 1813, his wife at the same time appearing as Lilla. In 1813, he was engaged as leading vocalist at Drury Lane Theatre, where his performance of Macheath was warmly applauded, and in the opinion of many, was, on the whole, superior to Incledon's representation of the same character. "He gave," says one of the critics of the time, "the beautiful airs, which belong to the part most expressively and chastely; rejecting all meretricious ornament, and judiciously adopting the plain straight-forward style of singing, suitable to the character." Mr. Cooke subsequently sang at the Cobourg Theatre; and made a travelling tour with Mr. De Camp, giving an entertainment called, Road-side Adventures, in which Mr. De Camp sustained the mimetic and oratorical portion, whilst Mr. Cooke played the instrumental and vocal. His chief occupation, of late years, has been as leader of the band at Drury Lane, although on the production of *Der Freischütz*, he assumed the part of Adolph in a manner that has been styled "the greatest triumph ever known of art over nature." His voice, however, has latterly much declined, and certainly, in a large theatre, is too weak for even taste and science like his to render effective. Mr. Cooke lost his wife in 1824, but has, we understand, married again. One of his children by his former wife, Mr. Grattan Cooke, is well known in the musical world as one of the most exquisite performers upon the hautboy which this country has produced. As a musician and composer, Mr. Cooke ranks very high; indeed, he may be said, for skill in the one, and knowledge in the other, to surpass all his contemporaries. He is a member of the Philharmonic Society, of the Royal Academy of Music, of the Nobleman's Catch Club, and of the Glee Club; and, as director and leader at Drury Lane Theatre, is admitted to have excelled all his predecessors. He has composed two operas: Frederick

the Great, and The King's Proxy, and a variety of other vocal and instrumental music, which has been published.

SAPIO, (Mr.) This talented vocalist is the son of Signor Sapio, a celebrated Italian professor of singing, who was chapel master to the unfortunate queen of Louis the Sixteenth, Maria Antoinette. Whilst resident in Paris, he married a French lady, with whom he emigrated to England, on the breaking out of the French Revolution, and settled in London, where the subject of our memoir was born, in 1792. Mr. Sapio at first studied music, simply as an accomplishment, being classically educated and intended for the army, in which he held a commission for a short time. The expensive habits, which it led him to contract, a small fortune enabled him for awhile to indulge in, but, as these habits were aided by a generosity equally boundless and promiscuous, he soon found himself compelled to seek some other source of income than his pay. This determined him to cultivate his musical abilities, and as he possessed a fine voice, to turn it to the best advantage. His first attempts were confined to the concert and oratorio; and on the 20th of January, 1822, at the oratorios under the direction of Mr. Bochsa, he made his first appearance in the opening recitative, *Comfort ye my People*, and the following air, *Every Valley*. He executed them with a tenor of considerable power and compass, and in tasteful style, but he was deficient in that beautiful requisite in sacred music, a good shake. He also sang at the oratorios, under the same management, in 1823, with great effect, and, in the following month of September, at the York festival, in company with Catalani, Miss Stephens, Braham, and Vaughan. In 1824, he made his *débüt* on the Edinburgh stage; and on the 1st of December in the same year, came out at Drury Lane, as the Seraskier, in *The Siege of Belgrade*. From that time up to the present, he has continued to appear as principal tenor-singer in various operas. His performance of Sydney, in *Winter's Uninterrupted Sacrifice*, at the English Opera House, was one of the parts which greatly increased his reputation. His powers as a

vocalist have thus been summed up by a professional critic. "Mr. Sapio is a declamatory singer, and his manner is more rhetorical and effective than that of most concert singers. Concerning science, Mr. Sapio displays an ease and a steadiness, that indicate a general acquaintance with the arrangements of the orchestra. His cadences and ornaments, if they exhibit no uncommon erudition, are yet not deficient, either in invention or skill in adaptation. Upon the whole, Mr. Sapio is unquestionably the most promising tenor singer that has for many years appeared in this metropolis. With less power from nature and science than Braham once possessed, and with more dramatic strength, but less polish, than Vaughan, he has a manner of his own, as diversified as pleasing. He is energetic, manly, and often touching; and these qualities, with the elegance of his exterior, have won for him, very deservedly, the approbation of both the fashionable and scientific auditors."

PEARMAN, (WILLIAM,) was born at Manchester, in the year 1792, and, at an early age went to sea as a cabin boy in the naval service. He received a wound in the leg, at the bombardment of Copenhagen, which disabled him for future service, and he accordingly left the navy with a pension. His leg was not so severely injured as to prevent his appearance on the stage, and as he had already shown superior vocal capabilities, he determined to turn them to account as an actor. He made his first theatrical essay at Tooting, in Surrey, but neither there, nor at the Sans Pareil, where he subsequently appeared, did he create any impression. He next joined Macready's company at Newcastle, but with no better success, and it was not until he was engaged by Dibdin at Sadler's Wells, that his vocal abilities began to be appreciated. He gave great effect to Dibdin's nautical songs, particularly, *Bound 'Prentice to a Waterman*, and *Powder Monkey Peter*, which derived additional celebrity from his mode of singing them. Some instructions which he received, about this time, from Mr. Addison, considerably improved the taste and style of Mr. Pearman, who, after having sang as leading vocalist at Newcastle, Bath, and Bristol,

made his *débüt* at the English Opera House, on the 7th of July, 1817, in the part of Orlando, in *The Cabinet*. Nothing could be more favourable than his reception; almost all his songs were honoured with an encore, and he, at once, became a favourite. His *Apollo* in *Midas*, *Leander*, in *The Padlock*, and *Captain Macheath*, were among his most effective performances; in the latter, he was not more conspicuous for the excellence of his singing, than of his acting. "In the prison scene," says a critic, "he was peculiarly impressive; the delinquent overawed by the fate he cannot avert, yet endeavouring to assume the appearance of indifference and jocularly, was forcibly depicted; and the shake of the hand given to his brother robber on taking leave, was worthy of any performer. We would willingly forego a few unmeaning though beautiful cadenzas, for one touch of nature like that." In the season of 1819, Mr. Pearman was engaged at Drury Lane, and subsequently at Covent Garden, but his powers were not shown to so much advantage at the large houses, as at the English Opera. Latterly he has disappeared altogether from the metropolitan boards, but we are not aware whether he has determined on retiring from the stage. The compass of Mr. Pearman's natural voice, which is a soft and pleasing tone, does not exceed E, though he occasionally strains it to G. He seldom uses his falsetto, which is extremely sweet, but so deficient in power as to be almost inaudible. "It is rather remarkable," says one of his biographers, "that Mr. Pearman has no shake, but it is much more remarkable, that wherever a passage occurs where that ornament is commonly introduced, he should invariably make what is termed the preparation for the shake, and then, after raising the expectation, quietly conclude with a turn."

CAREW, (Miss,) was born on the 16th of October, 1799, of respectable parents, who cultivated the early taste which she developed for music, but without any view to her abilities being exercised on the stage. At length, however, she was articed to Mr. Welsh, and, at the age of fourteen, was placed in the chorusses at Covent

Garden, where she played *Maria*, in *The Spoiled Child*, and a few similar parts, for the purpose of learning the business of the stage. The illness of Miss Stephens, during the run of *Guy Mannering*, was the cause of Miss Carew's first attracting notice. She assumed, for a night or two, the part of *Julia Mannering*, and was received with such applause, as to induce Mr. Morris to engage her as *prima donna* at the Haymarket. She made her *débüt* there in July, 1816, but the paucity of operatic representations at the Haymarket, gave little scope for a display of her talents, and it was not until her appearance at the English Opera, in 1818, that she came fairly before the public as a vocalist. She subsequently became a member of the Drury Lane company, and continued a favourite until her retirement from the stage, which took place a short time ago. Miss Carew's voice was well sustained up to D or E, but beyond these notes, there was a reedy thinness in her tones. She excelled chiefly in serious ballads; and executed, in a very effective manner, the songs of *Clara*, in *The Duenna*, *Polly*, *Rosina*, *Rosetta*, &c. &c. On the whole, she has been described as a feeling, sensible singer,—always pleasing, never surprising,—capable of sustaining a secondary station in any establishment, but by no means calculated to hold the situation of *prima donna*.

POVEY, (Miss,) was born at Birmingham, in the year 1804, and made her theatrical *débüt* on the 3rd of June, 1817, when she sang for the benefit of her musical instructor, Mr. T. Cooke. She had previously, it is said, received gratuitous lessons from Madame Mara and Mr. Bartleman. In 1819, she was engaged for three years at Drury Lane, and at the expiration of that period, performed at the English Opera House, and again at Drury Lane. She was, at one time, patronized by the first circles, and not less respected for her conduct in private, than admired for her vocal abilities. As a singer, she is celebrated for the chasteness and simplicity of her style, and succeeds chiefly in ballads, although possessing a voice of more natural power, than many vocalists, who have since filled the situation of *prima donna*.

GRADDON, (Miss,) was born at Bishop's Lydiard, near Taunton, in Somersetshire, about the year 1804. After having studied under T. Cooke, she sang at Vauxhall, in 1822, and in the following year made a successful *débüt* at Dublin. She was next engaged at Liverpool and Manchester, and on the 23rd of October, 1824, appeared at Drury Lane, as Susanna, in *The Marriage of Figaro*. She was well received, but did not establish her reputation until her performance of Linda, in *Der Frieschutz*, which gained universal applause. From Drury Lane, she went to Covent Garden, and again to Vauxhall, and latterly, has been engaged as leading female vocalist at the Surrey. Miss Graddon may be considered at the head of our second-rate singers; she is more distinguished for brilliancy than taste, and in bravura

singing, comes very near to Miss P. "Like that lady," says a critic, "when she commences any difficult and brilliant passages, she seems to revel in her capabilities, and pours forth them in the very exuberance of her power; she lives in cadenzas—they seem to revive her; when the melody again has, as it were, palled her ear, she slackened her exertions, she awakes upon one of her own introductory dashes boldly on again—retouches the air—reverts to the ornament—and pines around it, as loth to quit the scene of her triumph." But notwithstanding this redundancy of ornament, she sings a ballad with a simplicity truly pleasing; as an instance of this, we mention the song of Love was once a little Boy, in which she generally received a double encore.

INSTRUMENTAL PERFORMERS.

HESLETINE, (JAMES,) a pupil of Dr. Blow, and considered one of the finest extempore performers and church composers of the day, was born about 1663. He was appointed organist of Durham Cathedral in 1690, a post he retained for near half a century with great reputation, during which he composed many beautiful anthems for the use of the choir; but on some misunderstanding taking place between him and the dean and chapter, he tore them all out of their books, and destroyed them. He then came to London, and was elected organist of the collegiate church of St. Catherine, near the Tower. He died at a very advanced age, about 1750. He was a most excellent musician, and composed a great number of anthems, some of which are to be found in the choir-books of most of the cathedrals of the kingdom. He married a daughter of Sir George Wheler, and left considerable property.

CORBETT, (WILLIAM,) a celebrated English violin-player of the eighteenth century, and leader of the first opera orchestra in this country, born about 1669. Who were his instructors, it is not said, but in his young days, he published two or three sets of sonatas for violins and flutes, two concertos for all instruments, and several sets of tunes for plays. At the time of the establishment of the Italian Opera, in the year 1710, he belonged to the king's band, and shortly afterwards went to Italy, for the ostensible purpose of collecting instrumental music, and engaging instrumental performers for the opera. "Those, however," says Dr. Burney, "who were acquainted with his circumstances, at a loss to count for his being able to lay out so much sums as he was observed to do, in the purchase of books and instruments, confidently asserted, that besides salary, he had an allowance from government, and that his business

Rome was to watch the motions of the Pretender." Upon his return to England, about the year 1740, he issued proposals for publishing by subscription a work, entitled, *Concertos, or Universal Bizzarries*, composed on all the new Gustos during many years' residence in Italy, in three books, containing thirty-five concertos, in seven parts; in which he professes to have imitated the styles of the various kingdoms in Europe, and of several cities and provinces in Italy. However ridiculous such a proposal may seem to have been, the author determined to try the experiment, and, with little or no encouragement, published his work, of which very few copies were sold. He died in 1748, at an advanced age. He was not only considered an excellent performer on the violin, but also, a good composer, and was a great collector of music and musical instruments. The latter he bequeathed to Gresham College, with a salary of £10 a year for a servant to show them.

SHUTTLEWORTH, (OBADIAH,) the leader of the established concert, at the Swan Tavern, Cornhill, which included some of the greatest musical geniuses of the day in its performers, was born about the year 1675. He became, successively, organist of St. Michael's, and of the Temple Church, London, and was also one of the most eminent violin-players of his time. Dr. Burney speaks highly of his compositions, none of which are in print, except two concertos formed from the first and eleventh solos of Corelli. He died in 1735.

FESTING, (MICHAEL CHRISTIAN,) was born in Germany about 1680, but became located in England, as a distinguished violinist and composer, during the first half of the eighteenth century. He originally studied under Geminiani, and after he settled in England, was appointed leader of the king's band. On the building of the Rotunda in Ranelagh Gardens, he had the sole management of the musical performances there. He was eminent both as a solo player and leader, and wrote some excellent solos for the violin, which are but little known, having been originally sold only by private subscrip-

tion. He died in the year 1752, having a son in the church of England, the Rev. Dr. Michael Festing, Rector of Wyke-Regis, in Dorsetshire. Mr. Festing, however, principally deserves mention as the chief founder of the fund for the support of decayed musicians and their families. "This society," says the author of *The Dictionary of Musicians*, "took its rise in the year 1738, from the following occurrence: Festing, then resident in London, being, one day, seated at the window of the Orange Coffee-house, at the corner of the Haymarket, observed a very intelligent-looking boy driving an ass, and selling brick-dust. He was in rags, and, on inquiry, was found to be the son of an unfortunate musician. Struck with grief and mortification, that the object before him should be the son of a brother professor, Festing determined to attempt something for the child's support, with the assistance of Dr. Maurice Green. These worthy men soon after established a fund towards the support of decayed musicians and their families."

BABELL, (WILLIAM,) who has the merit of being the first who simplified music for keyed instruments, and of divesting it of that crowded and complicated harmony with which it had been embarrassed, was born about 1700, and was the son of a bassoon-player of Drury Lane Theatre. He became an excellent performer on the harpsichord, and was, for some time, organist of the church of Allhallows, Bread Street, London. His first essay in composition was, to turn the favourite airs in *Pyrrhus* and *Demetrius*, *Hydaspes*, and some other operas, into lessons for the harpsichord; and, from the opera of *Rinaldo*, he composed a set of showy and brilliant lessons, which few could play besides himself. There are also extant, of his composition, twelve solos for a violin and hautboy; twelve solos for a German flute and hautboy; six concertos for flutes and violins; and some other works, enumerated in *Walsh's Catalogue*. Babell died prematurely, in 1722, having shortened his days by intemperance.

DUBOURG, (MATTHEW,) one of the most eminent performers on the violin

which this country has produced, was the son of a dancing-master, and was born in 1703. At an early age he was placed under Geminiani, and whilst quite a child, he is said to have played one of Corelli's solos at the famous concerts of Britton, the small-coal-man, upon a stool, and in the presence of some of the most celebrated musicians of the age. Before he had completed his seventeenth year, he had acquired sufficient strength and steadiness, to lead at several of the public concerts; and in 1728, he was appointed composer and master of the state music in Ireland, a situation that had been previously offered to his master, Geminiani, who refused it on account of his being a Roman catholic, it not being tenable by a member of that persuasion. On the death of Festing, in 1752, he succeeded that eminent musician as leader of the king's band, having been previously taken into the service of the Prince of Wales, father of George the Third; he himself died in 1767, in possession of both his appointments, and was buried in the churchyard, at Paddington, near London, where his excellences, as a musician, have been commemorated in the following couplet:—

Though, sweet as Orpheus, touch could'st bring
Soft pleadings from the trembling string,
Unchained the king of terror stands,
Nor owns the magic of thy hands.

"It has been erroneously stated," says the author of *The Dictionary of Musicians*, "that Dubourg was no composer; he was, indeed, no publisher; but the odes which he set for Ireland, and innumerable solos and concertos composed by him for his own public performances, are now in possession of one of his pupils, and some of them are excellent."

HOWARD, (SAMUEL,) was born about the year 1710, and educated at the Chapel Royal. He held the two situations of organist of St. Clement's Danes and of St. Bride's, till his death, which occurred in 1782. He had the degree of doctor of music conferred upon him, at Cambridge, in 1769. He was chiefly distinguished as an organist; but his ballads, says a musical authority, were long the delight of

natural and inexperienced lovers of music, and had, at least, the merit of neatness and facility to recommend them.

PINTO, (THOMAS,) was born in England, of Italian parents, about 1710. He was described as having, when a boy, been a miraculous player of the violin, and was employed as a leader of various concerts long before he was of age. "At this time, however," says the author of *The Dictionary of Musicians*, "he was very idle, inclining more to the fine gentleman, than the musical student; kept a horse; was always in boots of a morning, with a switch in his hand instead of a fiddlestick; till the arrival of Giardini, whose superior playing roused his ambition, and induced him for some time to practise diligently. He then acquired sufficient celebrity, to lead at the Opera, whenever Giardini was absent, till he was engaged as first violin player at Drury Lane, where he led many years, but subsequently went to Ireland to settle, where he died in 1773." "With a very powerful hand, and an astonishingly quick eye," says the above authority, "he was, in general, so careless a player, that he performed the most difficult music at sight better than even after he had learnt it by heart, for he was then obliged to look at the notes with some care and attention; but afterwards, trusting to his memory, he frequently committed mistakes, and missed the expression of passages, which, if he had thought worth looking at, he would have executed with certainty." His first wife was a German singer, named Sybilla; but at her death, he married the famous pupil of Dr. Arne, Miss Brent. A grandson of Thomas Pinto, G. F. Pinto, was a surprising instance of precocity in a musical genius. He studied under Salomon, and, at fifteen, was enabled to lead an orchestra, in the performance of the symphonies of Haydn, nearly as well as his master. He was well versed in counterpoint, as appeared by several vocal pieces he published at seventeen, of great merit and originality. He died in the twenty-first year of his age, a martyr to dissipation, in 1808.

CRAMER, (WILLIAM,) founder of the celebrated family of that name, was born at Manheim, in Germany, about 1730. His father was in the suite of Prince Maximilian, who having observed in the youth a strong indication of musical talent, was at the expense of providing him with proper instructors. He had, indeed, arrived at such excellence, as to be considered the first violin player in his country, and was employed at the chapel of the Elector Palatine, from 1750 to 1770. It was in the latter year he obtained permission to travel for two years, the Duke of Wirtemberg allowing him to retain his salary during his absence, on condition of his return to Stutgard. The reception, however, which he met with in London, induced him to settle in that metropolis, where he became, successively, chamber-musician to George the Third, leader of the orchestra at the Opera, and leader at the Ancient Concerts. He had not been long in London before he was engaged to superintend the Sunday concerts of the Duke of Queensbury, at one of which he was so startled by suddenly finding opposite to him the Duke and Duchess of Wirtemberg, who had just arrived in England, that the moment he had done leading the concerts, he took the lead out of the room with the greatest celerity. In 1787, he led the orchestra of eight hundred musicians, at the commemoration of Handel. Towards the latter end of his career, he was dispossessed of his post of leader at the Italian Opera, not in the handsomest manner, and the circumstance is said to have so far affected his spirits, as to have hastened his death, which happened on the 5th of November, 1805. He was an excellent master of his instrument, and justly celebrated for his fine tone, and certainty of touch: as a leader, he was, in his early career, perhaps, without an equal. By German writers, he is said to have united in his playing the brilliancy of Lulli, with the expression of Benda. He composed and published a great deal of violin music, well known to professors and *dilettanti* musicians. Cramer being engaged to lead the band at a music-meeting, at Manchester, says Parke, in his Musical Memoirs, was invited to dine with a resident professor of the divine art, Dr. Bush, when he very much praised

some turnips, for which Lancashire is famous, which happened to be on the table. In the early part of the following year, Cramer received a letter, advising him of a present of a few, and shortly after arrived a hogshead at Cramer's residence in Newman Street, for the carriage of which he had to pay two guineas!

MILLER, (EDWARD,) was born in one of the northern counties of England, in 1731, and although he, at first, received the principal part of his musical education under Dr. Burney, distinguished himself as a flutist. He was, at the age of twenty-five, elected organist of Doncaster, in Yorkshire, where he settled, and played and taught with great success, till his death, in 1807. He had received the degree of doctor of music from the University of Oxford, and published six solos for the German flute, six sonatas for the harpsichord, a set of elegies, with accompaniments, and new tunes for the Psalms of David. But his most successful work was his Institutes of Music for young beginners on the Harpsichord, which has gone through fifteen or sixteen editions, and, together with his Elements of Thorough-bass and Composition, is still highly esteemed.

DUPUIS, (THOMAS SAUNDERS,) was born in England, of French parents, in 1733. His father, holding some appointment in the court of George the Second, was, probably, the reason of his being early placed in the king's Chapel Royal. He studied music, successively, under Gates and Travers, for the latter of whom he officiated as organist of the Chapel Royal. He succeeded to this situation himself, in 1799; was, soon after, created a doctor of music by the University of Oxford; and died at his house, in Park Lane, on the 17th of June, 1796. As a performer on the organ, Dr. Dupuis is said to have been excelled by few Englishmen of his own time. As a composer, he is known by several publications, and many of his pieces are still in manuscript at the Royal Chapel. The former consist principally of two or three sets of sonatas for the piano-forte, two grand concertos for that instrument, organ pieces, intended principally for young

persons, two sets of chants performed at the Chapel Royal, and several anthems. Two of the latter, *The Lord*, even the most mighty God, and, *I cried unto the Lord*, are inserted in Page's *Harmonia Sacra*.

PARKE, (JOHN,) one of the most celebrated oboëists of his day, was born in 1745, and studied that instrument under Simson, having been previously instructed in the theory of music by Baumgarten. In 1776, he was engaged as principal hautboy at the Lent oratorios; and he successively occupied a similar post at Vauxhall, and Mary-le-bone Gardens. He subsequently performed in the orchestras of the Italian Opera and Drury Lane, and was appointed a member of the Carlton House band, with a salary of £100 per annum. He was, for some time, unrivaled as an oboëist, and his performances were considered a chief feature at the professional, ancient, and other concerts, and music meetings of note throughout the kingdom. He is said to have composed many concertos of great merit, but could never be prevailed upon to print and publish them. Parke, in his *Musical Memoirs*, says of his brother John, "he was a *protégé* of the old Lord Tyrawley, and, about the year 1768, first attended his concerts. On one of these occasions, he was shewn into a large waiting room till the preparations were completed, and, while standing by the fire-place, he was astonished and terrified by beholding a large tiger issue from behind a lofty screen placed before the door. The animal, with majestic deportment, walked quietly round the room, occasionally observing him, whilst he, 'almost distilled to jelly with his fears,' was relieved from his agitation, by the party who sent the beast in, following, almost bursting with laughter at the trick they had played."

CROSSDILL, (JOHN,) "unquestionably," says Parke, in his *Musical Memoirs*, "the greatest player of his time in Europe," was born in London, in 1755. He was educated at Westminster School, and was a member of the choir in the abbey, but under whom he studied his favourite instrument, we have no account. About

1782, he was appointed chamber-musician to Queen Charlotte, and teacher of the violoncello to the Prince of Wales; and on the first institution of the Ancient Concerts, he was appointed principal violoncello player, a character in which his name is associated with almost all the great musical undertakings of his day. He retired from the practice of his profession, on his marriage with a lady of fortune, in 1790, but still continued to perform on the violoncello at musical parties at his own house, where the Prince of Wales was frequently a guest. For many of the latter years of his life he was domiciliated with B. Thompson, Esq. in Grosvenor Square. He died at the seat of his friend's nephew, — Thompson, Esq., at Escrick, in Yorkshire, in 1825, leaving a handsome fortune to his only son, Lieutenant-colonel Crossdill, who, by his father's desire, presented £1,000 to the Royal Society of Musicians. As a violoncello player, he was little inferior to Lindley, though his performances were not always appreciated as they deserved. At a private party, one evening, after he had finished playing a concerto, all expressed their delight but an Italian singer, who being asked his opinion of what he had just heard, exclaimed, "It was very well for an amateur!"

POWELL, (THOMAS,) was born in London, in 1766, and in due time became a member of the Royal Society of Musicians. He is chiefly eminent for his performances on the violoncello, but plays also the piano, harp, and violin. Going over to Dublin, after his marriage, in 1811, he acquired great celebrity in that city as a teacher, and he also performed at the Rotunda and Castle Concerts, and composed many pieces of music in different styles. On his return to England, he made his first public appearance in the British metropolis, at the Haymarket Theatre, where he played a concerto of his own composition on the violoncello, for the benefit of the Choral Fund. He has lately resided at Edinburgh, where he holds the same rank as a violoncello player, which Lindley does in London. He has composed a variety of pieces for this instrument, too numerous to mention, besides some vocal pieces, and an

overture, composed under the following singular circumstances:—"Walking in a field near Glasgow," we are told, "he met with some colliers working in a coal-pit, when his curiosity being excited by the baskets ascending and descending, sometimes with coals, and at others with men, he felt a wish to make an arrangement with the master for his own descent to the regions below; but the conversation concerning this intended trip was soon put an end to, his attention being arrested by four distinct sounds, which continued in regular time and tune, and were produced by the crane, which was then working by steam. From the peculiar circumstance by which these sounds was produced, and a certain pleasing effect in them, Powell was desirous to compose a piece of music founded on these same notes, and accordingly did write an overture for a full orchestra, in eighteen different parts, commencing with the four notes in question." The composition is said to be one of his best pieces, and the two last passages in the slow movement, are characteristic, the ascending and descending scales together, conveying to the mind an idea of the baskets ascending and descending at the same time in the coal-pit." Powell's style of playing the violoncello is said to resemble that of the celebrated B. Romberg, and he is considered the best performer on that instrument in this country, after Lindley

BENNET, (WILLIAM,) the son of the organist of St. Andrew's Church, Plymouth, and descended from a respectable family in Devonshire, was born about the year 1767, and educated for the musical profession at Exeter, under Bond and Jackson. He completed his professional studies in London, under Christian Bach and Schroeter, from the latter of whom, he learnt to play the piano-forte, in a manner so superior, as to cause it to supersede the use of the harpsichord at Plymouth, upon his going to settle there by invitation. He is said to have been the first person that introduced a grand piano-forte into that town, and to have had some difficulty in overcoming the prejudice of the natives and professors for harpsichords. He was appointed

organist of St. Andrew's, Plymouth, in 1793; and has long been considered one of the best extempore performers on the organ in this country. He has a family by his wife, who was the daughter of John Deball, Esq., of Guilford, and to whom Mr. Bennet was married in 1797. As a composer, the subject of our memoir has made his name favourably known by his publications of several sonatas, concertos, divertimentos, duets, glees, &c., besides a variety of overtures and fugues, and voluntaries for the organ. Among his most recent works, are, *The Collects of the Church of England*, in score; and new version of *Psalms*, in four parts. He is likewise the composer of an anthem for the coronation of George the Fourth; and of the celebrated American glee, *When shall we Three meet again?*

GUEST, (GEORGE,) was born in 1771, and was instructed in the rudiments of music by his father, Ralph Guest, a tolerable organist and composer. George began to practise the diatonic scale when only two years old; and at five, he sang in public at St. James's, Bury, Handel's song, *He shall feed his Flock*. Being engaged to sing at the opening of the organ at Stowmarket, he was heard by Mr. Taylor, the organist of Chelmsford, who recommended him to Dr. Nares. He was then only seven years of age, but his singing so pleased the doctor, that he immediately appointed him to a situation among the boys in the King's Chapel. Dr. Ayrton, who succeeded Dr. Nares, was equally struck by his abilities, and brought him to sing two songs before the king, in an oratorio, who expressed great approbation, and ordered that master Guest should always sing two songs in the succeeding oratorios. At the commemoration of Handel, in 1784, he distinguished himself as a treble singer, and was bidding fair to run the race of fame with his contemporary, Bartleman, when, in 1787, he left the King's Chapel to accept the organist's situation at Eye, in Suffolk. In 1789, he became a candidate for the same office at Wisbeach, in Cambridgeshire; eighteen musicians, besides himself, had at first aspired to the honour of election, but, upon understanding

sonatas for the piano-forte, which possess a considerable degree of merit.

RUSSELL, (WILLIAM,) was born in London, in the year 1777. After having been placed under different masters, he became a pupil of Dr. Arnold, and, in 1789, he was appointed his father's deputy as organist of St. Mary's, Aldermanbury. In 1793, he was elected organist of Queen Street Chapel, in Lincoln's Inn Fields, which situation he retained, till the chapel was converted into a methodist meeting house, in 1798. In the September of the same year, he was elected organist of St. Ann's, Limehouse; of the Foundling, in 1801; and, in 1807, he became a candidate for the organist's place at Christchurch, Spitalfields, but was unsuccessful. Mr. Russell was, for a season or two, piano-forte player and composer at Sadler's Wells, and at Covent Garden Theatre, and took the degree of bachelor in music, a short time before his death, which occurred in 1813. Besides several voluntaries, glees, and songs, he composed two oratorios, the Redemption, and Job, and four odes. "As a composer," says his biographer, "he had great excellence; and it is only to be wished that the managers of Covent Garden had put into his hands things of greater importance than pantomimes. As a performer on the piano-forte and organ, he had few equals."

SMART, (HENRY,) brother of the present Sir George Smart, and son of the proprietor of a music warehouse in London, was born in that city, in 1778. After having studied the violin under William Cramer, he was engaged as principal performer on that instrument, in the orchestra of the Italian Opera House, where he played with great applause. About 1803, however, he quitted the musical profession to become a brewer, in conjunction with his father; but the concern not answering, he resumed his musical profession, and was much employed as a teacher of the piano-forte. He subsequently led the band at the English Opera-house and Drury Lane, the orchestra of which theatre presented him with a silver cup, in June, 1819. He continued to lead the Drury Lane band, till 1821, about

the beginning of which year he opened, in Berner Street, Oxford Street, a manufactory of piano-fortes, upon a new and peculiar structure, having previously obtained a patent for an improvement of great importance in the touch of those instruments. He died of typhus fever, in Dublin, in November, 1823, at the age of forty-five, and was buried in St. James's Chapel, Hampstead Road. We are not aware of any of his compositions, except a ballet called Laurette, for the Italian Opera, the music of which is very agreeable.

KIALLMARK, (E.) the son of a Swedish officer, was born at Lynn Regis, in Norfolk, in 1781. Losing both his parents when young, he was adopted by his maternal grandfather, who spared no expense in giving him a good musical education. He commenced his professional career as a teacher of the piano-forte, harp, and violin, appropriating part of his profits to the acquirement of musical instruction under Barthelemon, Colburn, Spagnoletti, &c. He performed in the orchestra at various oratorios, concerts, &c. till his twenty-third year, when his marriage with a Scotch lady, and the extent of his private connexion as a teacher, induced him to give up all public engagements. As a piano-forte instructor, few have had more employment or success. Among his most admired compositions for this instrument are, Introduction and Variations to Roy's Wife; Introduction to the Last Rose of Summer; Fantasia, L'Espérance; Fantasia, Pour Amour; Fanfare and German airs; Home, sweet Home, variations; Les Fleur de Printemps, Song Book, &c.

EAGER, (JOHN,) was born at Norwich in 1782. His father had been a soldier in one of the regiments of Guards, but, at the time of the birth of the subject of our memoir, carried on the business of a musical instrument maker, and excelled particularly in organ building. From him, Eager received his first instructions in music, and he had learnt to play the violin tolerably, when he was introduced to the Duke of Dorset, a musical amateur, who was so pleased with his perform-

ance on that instrument, that he assured him of his patronage, and offered him a residence in his house at Knole. The young musician removed thither in his thirteenth year; but, though the library of his patron enabled him to improve himself in his musical studies, he benefited himself, in other respects, but little from the change. The duke was prevented from fulfilling his intentions, by insanity; and after his death, Eager was told, by the duchess, that his presence was no longer necessary at the house. He accordingly left it the next morning, and going to Yarmouth, endeavoured to procure a subsistence by teaching the violin. His marriage, at the early age of eighteen, with a young lady of some property, relieved him from immediate want; but at the expiration of three years, he "found himself father of two children, with every prospect of becoming entirely penniless." By great exertions, however, and by teaching dancing as well as music, he, at length, freed himself from his difficulties. When Logier's system began to be received in this country, Eager devoted much of his time to the investigation of it, and was finally induced to become a pupil, and one of the most zealous coadjutors of Logier. "The opposition," says his biographer, "he encountered on this occasion, would have overwhelmed almost any other man: he was attacked, ridiculed, and abused by the county newspapers, and various pamphlets, which were written purposely to annoy him; but he steadily supported the cause he had undertaken, and replied to the abuse and invectives levelled against him, by publicly challenging his accusers to an examination of pupils instructed by himself and Logier, as to their knowledge of theory and fundamental principles of harmony; the result of which may be found in a pamphlet, published by him on the occasion. Logier, indeed, had been often heard to declare, that Eager was not only the boldest and most enthusiastic champion and advocate of his system, but also had a more perfect knowledge of it, than almost any other individual." Eager has, for many years, been the corporation organist at Yarmouth; and it is said, there is scarcely an instrument which he does not play, or has

not taught professionally. A concerto for the piano-forte of his, and a collection of songs, have been much admired; and it is the opinion of a musical critic, that had opportunity or necessity rendered that branch of the science necessary, the talents of Eager would have enabled him, if not to rank among first-rate composers, to have followed their steps at no very humble distance.

BLEWITT, (JONATHAN,) was born in London, in 1782. His father was an organist of some note, and the author of the first treatise on the organ, published in England. The subject of our memoir received the chief part of his musical education from Battishill, who was his godfather, and at eleven years of age, he was appointed deputy-organist to his father. He subsequently officiated in the same capacity at Haverhill, Suffolk, Brecon, Sheffield, and lastly, at St. Andrew's, Dublin. He first visited Ireland in 1811, and after residing some time in the family of Lord Cahir, became composer and director to the Theatre Royal, in Dublin, and has since been appointed, by the Duke of Leinster, grand organist to the masonic body of Ireland. Blewitt was the first to join Logier in propagating his system of musical instruction in the sister country; and being an able lecturer, and possessing sound musical knowledge, he soon procured the great majority of musical tuition in Dublin. When his majesty, George the Fourth, visited this city, the subject of our memoir conducted the coronation concert, given on that occasion. He is chiefly admired for his performance on the organ, especially his extemporaneous ones in the fugue style; but he also possesses merit as a composer. Among his numerous works are, *The Corsair*, an opera; *The Magician*, an opera; *The Vocal Assistant*, voluntaries for the organ, besides concertos and sonatas for the piano-forte, and a variety of songs and duets.

CHALLONER, (NEVILLE BUTLER,) was born in London in 1784, and at nine years of age, performed a concerto on the violin, on which instrument he had been taught by Duboeck, a native of Brussels. About three years afterwards, he assisted in the orchestra

at Covent Garden Theatre, and Ranelagh Gardens; and, in 1799, led the band at the Richmond Theatre. He subsequently led the band at Birmingham, and at Sadler's Wells Theatre, and having studied the harp and piano-forte, he was engaged to play the former instrument in the orchestra of the Italian Opera House. In 1813, he was engaged as principal second tenor at the Philharmonic Concerts, and subsequently opened a music shop in Regent Street, by which, together with the profits arising from private tuition, he is said to have acquired a handsome competence. In the musical world, Challoner is not only known as an able teacher and instrumental performer, but also as the author of *Four Preceptors for the piano, violin, harp, &c.* which have experienced a very favourable reception, and met with a very extensive sale.

BOTTOMLEY, (JOSEPH,) was born at Halifax, in Yorkshire, in 1786, and commenced the study of music at an early age. He played the violin at seven, and the piano at eight years of age; but did not receive any regular instruction until his twelfth year, when he was placed under the tuition of Grimshaw, organist of St. John's, Manchester; and, in the same town, took lessons in the violin from Yamenitz. At fifteen, he was apprenticed to Lanton, organist of St. Peter's, Leeds; and completed his musical education in London, under the celebrated Woelfl. Bottomley was appointed organist of Bradford, in 1807; but he resided principally at Halifax, where he was engaged in teaching and leading sacred and miscellaneous performances, till his removal to Sheffield, on his accepting the situation of organist of the parish church. He is said to have made himself acquainted with several languages, besides the mathematics, and most of the sciences; and is considered very skilful in his profession, both as a musician and composer. Besides several duets, songs, rondos, &c., for the piano, he has published a small dictionary of music; and is the author of numerous musical productions, still in manuscript.

MORI, (NICHOLAS.) This eminent leader and violin player, justly called

one of the most shining ornaments of the great school of Viotti, was born in England, of Italian parents, about 1795; and studied under that eminent master, upon whose style he was entirely formed. His progress was rapid; and, in 1808, he played concertos on the violin, in public, with so much ability, that he was called *The Young Orpheus*. This successful display of musical superiority he continued to maintain, and frequently appeared as a solo player in concerts, and other performances, till he has at length become to be known as one of the first orchestral leaders in the British metropolis. He was several years leader of the ballet at the Italian opera, and occasionally led at the Philharmonic. He has likewise led with great applause, as well as performed concertos, in the highest style of his art, at the great music meetings of York, Worcester, Norwich, &c. He has, as yet, published but few of his compositions, though several of his concertos for the violin, played in public by himself, are allowed to possess great merit. He is now understood to be at the head of the firm of Lavenue and Co., music publishers, of Bond Street, having married the widow of the late publisher of that name; and is editor and proprietor of the tasteful annual, known as *The Musical Gem*. In describing his talents and powers, a musical critic observes, in society, his conversation is the most agreeable imaginable, and partakes of all the original characteristics which mark the man. It abounds with humour; and the writer of this notice remembers hearing him relate characteristic incidents of his musical friends and contemporaries, with a humour of that genuine kind, which never fails to please.

ANDERSON, (LUCY,) was born at Bath, in the year 1797, and is the daughter of Mr. John Philpot, music-seller, and professor of music. Though now one of the most eminent pianists of her sex, she is said to have been almost her own teacher; the only instruction she received on that instrument being some few lessons given, in an irregular manner, by her cousin, Mr. Windsor, of Bath. Before changing her name, she played, with great success, at the concerts of her native place;

and was received with equal applause on her coming to London, where she settled, and married, in 1820, a musical gentleman, of the name of Anderson. Mrs. Anderson has played at all the principal metropolitan concerts; and is said to be the first female who has performed on the piano-forte at the Philharmonic.

RANGLES, (ELIZABETH,) was born on the 1st of August, 1800, at Wrexham, in North Wales. Her father, who was organist of the church in that town, had been blind from the age of three years; and hearing, one morning, one of his elder daughters, as he supposed, trying to play the Blue Bells of Scotland, he begged her to desist, as he did not feel very well. Being informed, however, that it was Bessy who was playing, he desired that she might proceed; and she accordingly went through the air, by striking the keys by the side of her hand. She was then but sixteen months old; and, long before she could speak, she would run to the instrument, and touch any note her father sounded with his voice. With a very little instruction, she was able to play several tunes, treble and bass; and, in 1802, she made her *débüt* at the Wrexham Theatre, for the benefit of Staunton, the manager. She performed, on the occasion, *The Downfall of Paris*, being led, by a little daughter of the manager, to the piano, where she was placed with an apple on her right side, and a cake on her left, both of which she was to receive, if she played well. Her performance, which she went through with wonderful correctness, was received with enthusiastic applause; at hearing of which her father cried out, whilst tears trickled down his cheeks, "I never regretted the loss of sight till this moment. Oh! what would I give to see my darling child." In the following year, a concert was given for her own benefit; when she not only played, but sung; and was received with rapturous applause, both in her vocal and instrumental performances. In her fourth year, she accompanied her father to London, to be presented to George the Third, who

gave her a hundred guineas; and, soon after, a public breakfast was given at Cumberland Gardens, for her benefit, which was attended by upwards of five hundred persons of rank in the kingdom. Miss Randles became an object of interest, not less for her pleasing manners, than her musical abilities; and before her return to Wales, she was invited to spend a few days with the Princess of Wales, at Blackheath. Here she became a playmate of the Princess Charlotte; who, saying to her, one day, "Do you know that my grandfather is King of England, and my father is Prince of Wales?" she is said to have replied, "Well, and my father is organist of Wrexham." After leaving London, she accompanied her father, and her instructor, Mr. Parry, in a provincial tour; and returned to the metropolis in 1808, when a concert was given for her benefit, at the Hanover Square Rooms, at which Madame Catalani, Lindley, Naldi, &c. &c., gave their gratuitous aid. For the next eight or nine years, she pursued her musical studies with great assiduity; and, in the course of that time, became a masterly performer not only on the piano, but also on the pedal harp, and the organ. In 1818, she paid London another visit, and took a few lessons from Dizi, on the harp, and from Kalkbrenner on the piano, to see, as she expressed herself, whether she could find anything new in the art. She next proceeded to Liverpool, having received invitations from several families there, who promised her as many pupils as she could find time to attend to. She accordingly settled there; and, after the death of her father, which took place in 1820, found herself in possession of an income sufficient to ensure both herself and her sister a most comfortable maintenance for life. Besides the extraordinary talents of Miss Randles, her biographer observes, that "her lady-like demeanour, placid and affectionate disposition, together with a well-cultivated mind, very deservedly render her an object of the warmest regard and esteem."

ACTORS.

DOGGET, (THOMAS,) was born in Castle Street, Dublin, about the year 1670; and made his theatrical *débüt* in that city. Meeting with but little encouragement, he came over to England; and, after having played a short time with a company of strollers, was engaged at Drury Lane, where he appears to have performed, with great applause, the part of Solon, in *The Marriage Hater*, in 1692. *Fondlewife*, in *The Old Bachelor*, and *Ben*, in *Love for Love*, were two other of his earliest and best characters; the latter play, indeed, is said to have been written by Congreve, for the express purpose of giving scope to Dogget's peculiar style of acting. On the opening of the new theatre, in Lincoln's Inn Fields, by Betterton, Dogget removed thither; and continued with the manager's company, when it was removed to the Haymarket. He returned, subsequently, to Drury Lane, where he continued to act; until thinking himself ill used by the patentee, he quitted the stage, and would perform no more. This was a great loss to the manager, who applied to the lord chamberlain for an authority to bring up our actor from Norwich, where he then was. Dogget willingly accompanied the chamberlain's messenger; but, upon his arrival in London, he immediately made application to Lord Chief-justice Holt, who ordered him to be released: and censured the parties who had authorised the proceedings by which he had been taken. In 1708, Dogget was chosen one of the managers of the Haymarket Theatre, and continued so for twenty years; at the expiration of which time, the admission of Booth to a share of the concern caused him to retire with indignation. Booth, however, was allowed a share of the management by the other partners, Cibber and Wilks; but Dogget still persisted in drawing his third share; and, at length, filed a bill in

Chancery against the two former. The result was so little satisfactory to Dogget, that he could hardly, afterwards, bear the sight of Wilks or Cibber; till an accidental circumstance led to a renewal of friendship with the latter. Some one, who knew their mutual coldness, wrote to Cibber, by way of jest, to inform him that Dogget was dead; and thus drew from the former some expressions favourable to the subject of our memoir; which being shown to him, he became reconciled to his quondam partner. Dogget's last appearance on the stage was in *The Wanton Wife*, for the benefit of Mrs. Porter: he died at Eltham, in Kent, whither he had retired upon a comfortable independence, on the 22nd of September, 1721. The coat and badge annually rowed for, on the 1st of August, was left by Dogget, to mark his veneration for the house of Hanover; that day being the anniversary of its accession to the throne. Dogget is described as a smart, lively, little man, of great natural intelligence; but somewhat peculiar in his opinions, and insufferably obstinate in maintaining them. Steele, in *The Tatler*, calls him the best of comedians. He was a faithful copier of nature; and was judicious enough to decline every part to which his abilities were not well adapted. He is famed, says his biographer, for the exactitude with which he dressed his characters, and also in colouring the different degrees of age,—a circumstance which led Sir Godfrey Kneller to tell him, one day, that he was a better painter than him. "I," said Sir Godfrey, "can only copy nature from the originals before me; while you vary them at pleasure, and yet preserve the likeness."

RYAN, (LACY,) was born in Westminster, about the year 1694; and, after having been educated at St. Paul's School, was articled to an attorney

Preferring, however, the stage to the profession to which he had been destined, he procured an introduction to Sir Richard Steele, who gave him an engagement at the Haymarket; where he appeared as Marcus, in *Cato*, in 1712. He afterwards performed at Covent Garden and Drury Lane, a variety of characters, both in tragedy and comedy, till within a few years of his death; which took place at Bath, on the 15th of August, 1760. Ryan was more esteemed for his private worth than celebrated as an actor; he was the particular friend of Quin, who had bequeathed him £1,000 in his will; but Ryan did not survive, to receive the benefit of the bequest. "In his person," says his biographer, "he was deemed handsome, and his judgment was esteemed accurate and critical; no one could understand his author better, nor deliver his part with more correctness, or with more musical propriety. His feelings were strong; and, when indulged, often produced a great impression on his audience; but they were sometimes obtuse, and the effects of his performance were not always similar, far less uniform, in the same part. His chief defect was in his voice, which he never could master, even to his own satisfaction; and he had the misfortune, on two several occasions, to sustain severe injuries in that most essential organ."

WALKER, (THOMAS,) familiarly called Tom Walker, was born in the year 1698; and made his first theatrical essay in a Mr. Shepherd's company, where he attracted the notice of Booth; who found him acting the part of Paris, in the droll of *The Siege of Troy*. Soon after, he appeared at Drury Lane, in subordinate characters; but, in the following year (1717), established his fame at Lincoln's Inn Fields Theatre, by his performance of Macheath, in *The Beggar's Opera*. His success on this occasion gave rise to a saying, that Booth found him a hero, and Gay dubbed him a highwayman. The applause with which he was received in Macheath, may be said to have proved his ruin; for being introduced, in consequence, to a circle of dissipated young men of fashion, he became so frequently intoxicated, and so

irregular in his attendance at the theatre, that he was at length dismissed. He then went over to Dublin, where he produced a piece of his own, called *Love and Loyalty*, besides which he had previously brought out, at Goodman's Fields, a tragedy, called *The Fate of Villany*, and *The Quaker's Opera*, at Bartholomew Fair. He died at Dublin, in a state of great distress, in 1744. He possessed great versatility as an actor; being a good singer and actor, both in tragedy and comedy. He understood little or nothing of music as a science; but supported his singing by so much expression of countenance, and inimitable action, as rendered him, in Macheath, a great favourite with the public. The following anecdote has been told of him. One night, whilst he was performing Falconbridge, in *King John*, one Bowman acted the part of Austria; when, in his reply to Falconbridge's insults, he, either through ignorance or haste, in a loud, vulgar tone, exclaimed, "Well, *ruffan*, I must *pucket* up these wrongs." The impropriety was at first unnoticed by the audience; till Walker, in the *Bastard*, by changing the word breeches into pucket, imitated Bowman's manner, look, action, and tone of voice, so ludicrously, as almost convulsed the audience with laughter, and so confounded poor Bowman, that he would never afterwards appear on the stage.

HAVARD, (WILLIAM,) was the son of a vintner, and born in Dublin, about the year 1710. He served an apprenticeship to a surgeon, but quitted his profession, to turn actor; in which capacity he made his *débüt* at Goodman's Fields, and, subsequently, played at Drury Lane and Covent Garden; where he appears to have sustained, for many years, the reputation of a useful and respectable actor, both in tragedy and comedy. Davies devotes a greater number of pages to him, in his *Life of Garrick*, than his station as an actor would seem to warrant. He wrote some pieces for the stage, of more than ordinary merit, and which were all successful, particularly his *Scanderbeg*. He retired from the stage in 1769; and died on the 20th of February, 1778. "He was," says one of his biographers, "a great favourite with the public, and

deservedly. His person was comely and genteel; his voice clear and articulate; and, in every character he represented, he displayed a critical judgment, and perfect understanding of the meaning of the author. He did not want feeling; but, from a degree of monotony, which seemed natural to his voice, he sometimes fell short with respect to impassioned execution. He was, however, always decent, sensible, and perfect; and acquired an ease in his manner and deportment, which it is uncommon to meet with; and which rendered him, if not capital, at least a very useful performer."

CHARKE, (CHARLOTTE,) was the youngest daughter of the celebrated Mr. Colley Cibber, and born about 1715. In very early life she commenced a course of education, which gave her so great a distaste for all feminine occupations, that with the various uses of the needle, she, to her dying day, was unacquainted. After displaying, on various occasions, specimens of her masculine mind, she was placed, when eight years old, at a celebrated school in Park Street, Westminster; where she appears to have acquired a knowledge of the Latin and Italian languages, music, singing, and the use of the globes. Her education was completed by masters at home, where her extraordinary conduct excited equal surprise and alarm. Whilst residing with her mother at Hillingdon, she would go out with a gun on shooting expeditions; and, on being sent to Thorly, in Hertfordshire, the residence of Dr. Hales, an eminent physician, manifested a strong predilection for the use of a currycomb, and the society afforded by a stable. On her return to Hillingdon, she induced her mother to appropriate a closet to her for the purposes of a dispensary, having, during her residence with Mr. Hales, acquired a passion for medicine, and, in a short time, she states, that all the poor of the parish flocked to her for advice. After practising many tricks, this mania subsided, and was succeeded by a love of gardening and grooming. The servant, who occupied these two situations, having been dismissed, she took his office into her own hands, and with such gratification to herself, that she

would place herself at the garden-gate, for the purpose of denying all such as sought to supply the dismissed servant's place. After many other extravagant proceedings, she became acquainted with Mr. Charke, the violin player, and soon afterwards gave him her hand. He proved a worthless husband; and, for the first twelvemonths of her marriage, she is said to have been sufficiently employed by tracing him in his various amours. They, at length, separated; and Mrs. Charke was left dependent on her sole exertions for her own support and that of a little girl to whom she had given birth. She now resolved to try the stage, where she appeared, for the first time, on the 28th of April, 1730, in the character of Mademoiselle, in *The Provoked Wife*; a part then rendered famous by Mrs. Oldfield's performance. She appears to have been highly successful; and, shortly afterwards, in consequence of Mrs. Porter having been overturned in her chaise, and rendered incompetent to act, she filled her part in *Jane Shore*, sustaining the character of Alicia. Subsequently, when the company was under the management of her brother, Theophilus Cibber, she played *Andromache*, in *The Distressed Mother*; and was the original Lucy, in *George Barnwell*; her success in which caused her salary to be raised from 20s. to 30s. a week; and she was soon after nominated stock reader to the company. On accepting an engagement at the Haymarket, she was received with great applause, but, at length, growing weary of a theatrical life, she left the stage, and opened a grocer's shop in Long Acre. Having got together £500, she quitted her shop, and purchased some puppets, of which she made an exhibition, but soon sold them for £20, and removed to Tunbridge Wells. Mystery and misfortune next attended her; having lost her first husband, she married, as she alleged, a second, under a promise never to reveal his name; became again a widow; walked the streets in male attire; was arrested for debt; and, at length, liberated, by a subscription among some noted prostitutes. On her release, she was engaged to play a short distance from town, and, continuing in male costume, she assumed the name of Mr. Brown.

Her attire so well became her, that a rich heiress is said to have fallen in love with her, and to have been much disappointed on learning her real sex. She then became valet to a nobleman, but her sex being recognised, she was discharged after a few months' service. Having, in vain, sought a reconciliation with her father, she next tried to earn a livelihood by making and selling sausages; but this also failing, she took to acting at Bartholomew Fair, and eventually became manager of a strolling company of actors. Some money, given her by one of her uncles, enabled her to open a public-house in Drury Lane, but this speculation also failed. It would be tedious to recount the numerous vicissitudes to which she was next exposed in succession; suffice it to say, that after a variety of sufferings, and pursuing, at intervals, the different avocations of farmer, pastry-cook, hog-merchant, and manager, she took up her pen, and, in 1755, published the history of her own life. Of her subsequent history, little is known; she received ten guineas for a novel, in manuscript, in 1755, at which time she resided in a wretched hovel, near Islington, and where she probably remained till her death, which happened on the 6th of April, 1760. The subject of the above memoir affords a memorable instance of the dangerous effects of a refined education and great mental powers, in a woman without stability of principle, and a feminine turn of thought. Born in affluence, and endowed, as she undoubtedly was, with talents of no ordinary stamp, her fate and follies cannot be recounted without feelings of sympathy and regret. Had that rapidity of mind, and quickness of intellect, which so distinguished her, but been in some degree tempered with steadiness and decision, it is difficult to say where her capacity would have failed. Of dramatic pieces, she was the authoress of *The Art of Management*, a dramatic poem, 8vo., 1735; *The Carnival*, a comedy; and *Tit for Tat*, 1743.

DIGGES, (WEST,) one of the sons of a colonel in the guards, was born about the year 1720. His father, a man of family and fortune, lost the greater part of the latter in the South-

Sea scheme, and, at his death, bequeathed his son to the guardianship of the Duke of Montague and the Earl of Delaware, to whose title and estate young Digges was the presumptive heir. This expectation was, however, frustrated by the birth of a direct heir, which happened in his eighteenth year, when a commission in the army was procured for him. To relieve him, however, from the embarrassments which his expensive habits had induced, he sold his appointment, and having been introduced by Theophilus Cibber to Sheridan, obtained a theatrical engagement at Dublin, where he appeared as Jaffier, on the 27th of November, 1749. His success was so great, that he was engaged for two seasons at a rising salary of £300 and £400. He quitted his situation, however, from pecuniary difficulties, and proceeded, in company with Mrs. Ward, who had eloped from her husband, to Edinburgh, where he played, among other characters, that of Douglas, on the first night of the production of that tragedy. Some years afterwards, he formed a connexion with, and assumed the name of, the famous Mrs. G. A. Bellamy; and, in the summer of 1784, whilst rehearsing the part of Pierre, at Dublin, with Mrs. Siddons, he was seized with a paralytic stroke, which terminated his professional career. After this, he became the confidential assistant to Mr. Daly, the manager, and died at Cork, on the 18th of November, 1786. Digges possessed every requisite for his profession except voice; his manners were unembarrassed, and bore the stamp of a finished gentleman. In private life, he is said to have been hypocritical, extravagant, and debauched. He is reported to have sworn upon the Bible "that he had been lawfully married to Mrs. Bellamy;" and yet with this falsehood in his mouth, he would never dine without saying grace, and would frequently repeat it twice the same meal for fear of having forgotten it.

MOODY, (JOHN,) was born about the year 1726, but whether in England or Ireland is uncertain. He is said to have made a voyage in early life, to Jamaica, and there to have made the first trial of his theatrical powers. His first appearance at Drury Lane, was on

the 12th of January, 1759, when he performed *Thyreus*, in *Antony and Cleopatra*, in place of Mr. Holland, who had been taken ill. In the following May, he played *Henry the Eighth*; and soon after fixed his reputation as an actor, by his performance of *Captain O'Cutter*, in *The Jealous Wife*, and the *Irishman*, in *The Register Office*. During the tumults that took place at the theatre in 1763, respecting the time of half-price admission, Moody showed great spirit in resisting the violence of some of the audience, and being called on to apologize, positively refused. Garrick was, in consequence, obliged to dismiss him for a time, but he was afterwards restored to public favour, and continued to maintain it until his retirement from the stage, in 1796. "Latterly," says his biographer, "he seemed too negligent of his fame, and, however great his early representations of the Hibernian characters might have been, his late performances of them were tame and indifferent." Yet, in Churchill's time he must have possessed both spirit and humour, as he is said, in *The Rosciad*, to have created

Mirth from their follies,—from their virtues, praise.

FITZHENRY, (Mrs.) was the daughter of an Irishman, named Flanigan, who kept a public-house, in Abbey Street, Dublin. She was born about the year 1728, and for some time carried on the business of an embroideress, supporting, by the profits, both her father and herself. Among the gentlemen, who occasionally lodged at her residence, was a Captain Gregory, then engaged in the Bourdeaux trade, and who, in a short time, became the husband of Miss Flanigan. He was soon after drowned on a voyage to Bourdeaux, and Mrs. Gregory's father dying about the same time, she resolved on attempting the stage as a means of support. She accordingly went to London, and having obtained an engagement, made her *débüt* at Covent Garden, on the 10th of January, 1754, as *Hermione*, in *The Distrest Mother*. She afterwards performed *Alicia*, in *Jane Shore*, but her provincial accent marred the effect of her acting so much, that she almost imme-

diately returned to Dublin, and was engaged by the then Irish managers, Victor and Sowden, at £300 for the season. She instantly became a favourite, and was so much improved, in 1757, that she re-appeared at Covent Garden in that year, and became as popular in London, as she had been in Dublin. She took, for a second husband, a gentleman, named Fitzhenry, who, a few years after their union, left her a widow with two children, after having amassed a competence for whom, by her professional exertions, she retired from the stage, and died at Bath, highly respected, in 1790.

ROSS, (DAVID,) was the son of a writer to the signet at Edinburgh, who afterwards settled as a solicitor in London, where the subject of this memoir was born, in the year 1728. He was educated at Westminster School, which he had no sooner left, than, for some reason or other, his father renounced him, and refused him any assistance to enable him to get his living. According to one of his biographers, he offended his father by going upon the stage; but another and earlier authority states, that Ross was compelled to turn actor, in consequence of his father's abandonment of him. However this may be, he came upon the stage early in life, and, from the year 1760 to 1778, was considered a very respectable actor, both in tragedy and comedy. The incidents of his domestic life were remarkable. He had not been long on the stage before, says one of his biographers, "Lord Sp—r threw his eyes on him as a proper person to accomplish an act of benevolence and humanity that will ever reflect the highest credit on his lordship's heart: the celebrated Fanny Murray had been debauched by his father; to atone for such a fault, he looked upon as an act of justice; he therefore proposed her as a wife to Mr. Ross, with a settlement of £200 per annum." Ross accepted the offer, but, by his extravagance, soon became embarrassed. He afterwards purchased the Edinburgh patent, and was then advised to take proceedings for the recovery of the estate which his father had willed away from him. He succeeded, and thus got an accession to

his fortune of nearly £6,000. He subsequently returned to Covent Garden, where he continued to act till the year last-mentioned, when the accident of breaking his leg compelled him to retire from the stage. Notwithstanding the recovery of his estate, and his wife's annuity, Ross seems to have been much embarrassed; so much so, that an unknown friend annually sent him a present of £60. He discovered this benefactor to be Admiral Barrington, who continued the above donation until the death of Ross, which took place on the 14th of September, 1790. As an actor he had claims to great praise in tragic characters of the mixed passions, as well as lovers in genteel comedy; but from indolence, or the love of pleasure, he was not always equal to himself. His performance of George Barnwell had such an effect upon a young gentleman whose situation was somewhat similar to the hero, that it wrought an immediate conversion in him, and every year of Ross's benefit, he received a note containing ten guineas inclosed, as "A tribute of gratitude from one who was saved from ruin, by seeing Mr. Ross's performance of George Barnwell."

HOLLAND, (CHARLES,) was born at Chiswick, in Middlesex, in the year 1733, and at the proper age, was placed apprentice to a turpentine merchant in the city. A passion for the stage immediately seized him, on witnessing one of Garrick's performances, and after passing a year or two in spouting at a club, and studying at home, he made his *débüt* at Drury Lane, in 1754, as Oroonoko. He was well received, and, in the course of the same season, played Eumenes, in Merope, and several other characters; in all of which he obtained great applause. In 1763, he was engaged by Mossop, at the Smock Alley Theatre, Dublin, where he performed for ten nights, for which he received the sum of £100 and a benefit. After his return to England, he re-appeared at Drury Lane, and subsequently became joint proprietor with Powell, of the New Theatre in Bristol. It was in contemplation to admit him to a share in Drury Lane Theatre, and he had, for the purpose, raised, by the help of friends, £15,000, but Mr. Lacy

declining to retire, the negotiation went off. Soon after Mr. Holland was seized with the small pox, and died, after twelve days' illness, on the 7th of December, 1769, when in the zenith of his fame. His principal characters were, Richard the Third, Hamlet, Pierre, Timur, in Zinghis, and Manly, in The Plain Dealer. He had a fine appearance, a strong, melodious, articulate voice, which, together with an excellent understanding, and a most retentive memory, contributed to render him a great favourite with the public, by whom his premature end was much lamented.

POWELL, (WILLIAM,) was born in the city of Hereford, in the year 1735, and educated at the grammar school of that town, and at Christ's Hospital, London. At the age of fifteen, he entered the counting-house of Sir Robert Ladbroke, and soon after, being introduced to a spouting club, by Holland, the actor, he imbibed a strong predilection for the stage. Sir Robert, in order to divert his attention from theatrical pursuits, procured a dissolution of the spouting society above-mentioned; behaved with additional kindness to Powell, and increased his salary upon his marriage in 1759. Our actor's inclination, however, was too strong to be checked; and, accordingly, after he had devoted some time to study, under the direction of Garrick, he made his *débüt* at Drury Lane, in October, 1763, as Philaster, in Beaumont and Fletcher's play of that name. He was received with enthusiastic applause, and, in the course of the season, performed the same character twenty nights, drawing, each time, a crowded house, so that the receipts were greater than had been known for many years before. His salary was, according to agreement, at this time, only £2 10s. per week, but, at the conclusion of the season, the managers made him a present of a hundred guineas, and ultimately his allowance was increased to the sum of £12 per week. In 1767, he was admitted to a fourth share of Covent Garden Theatre, for which, by the help of his friends, he paid £15,000, and immediately became part proprietor and manager. He forfeited, by this step, £1,000 penalty to the

Drury Lane managers; but this sum was of little comparative consequence to him at the time. His elegant style of living, however, which led him into some excesses, and his indiscriminate generosity, at length began to undermine his fortune and his health. In 1769, he went to Bristol, where he had a share in the New Theatre; and, after performing there a few nights, was seized with a fever, attended by delirium, which carried him off, to the great regret of his friends and the public, on the 3rd of July, in the last mentioned year. He was buried in the college church, with funeral honours, attended by the dean and the whole choir, who sang an anthem on the occasion.

REDDISH, (SAMUEL,) was the son of a respectable tradesman at Frome, and was born there about the year 1735. After having received a good education, he was apprenticed to a surgeon at Plymouth, but soon quitted his master, and joined a theatrical company at Norwich; having been previously refused an engagement at Plymouth. He subsequently became the star of the Richmond Theatre; and, after failing to impress either the Covent Garden or Drury Lane managers with a sense of his merits, accepted an offer from Woodward, for the Crow Street Theatre, in Dublin. From the Crow Street, he went to the Smock Alley Theatre; but he had not performed many months, before he found his creditors so pressing, that he must either flee, or submit to arrest. In this exigency he called his creditors together, and, after persuading them to liquidate in part their demands, by taking tickets for his benefit night, promised them that they should receive the remainder from the treasurer of the theatre on the following morning. When the night, however, arrived, all the tickets were refused, and Reddish had, in the meantime, decamped to London. Here he married a lady with an annuity of £200 per annum; which his extravagance soon made it necessary for her to dispose of, and he was again on the point of arrest, when he was engaged by Mr. Powell, to appear at Drury Lane Theatre. He made his *debüt* as Posthumus, in *Cymbeline*;

and was so well received that he went to the expense of sixty-five guineas for a whole length portrait of himself in that character. A critic of the day observes, that he displayed no inconsiderable abilities in tragic characters, but ascribes his stage consequence to the death of Holland, and adds, "though vanity has more than once prompted him to declare himself second to none but Mr. Garrick, till he can divest himself of a stiff, heavy figure, a set face, and a broken monotony of voice, he may assure himself the critical public will rate him many degrees inferior to Mr. Barry." After this period, we have no particular account of Mr. Reddish; who, in the latter part of his life, became delirious, and died in a lunatic asylum at York, in December, 1785. Reddish was a very violent actor, in parts requiring the least display of passion; and once, when performing *Castalio*, in *The Orphan*, was in such haste to attack Polydore, after being called by him "Coward," that he did not give him time to repeat the word, as in the play, but stabbed him at once, and with such vehemence, that his sword nearly killed his antagonist in reality.

LEWES, (CHARLES LEE,) was born in New Bond Street, London, on the 19th of November, old style, 1740. He was born of highly respectable parents; and, at the age of seven, was sent to school at Ambleside, in Westmoreland, where he remained until he was fourteen; when he went home, to use his own words, the most volatile and careless of beings. "The first stage applause I received," he tells us in his autobiography, "was by playing Cash, in *Every Man in his Humour*, in the Haymarket, about the year 1760." He next appeared for a benefit in Mr. Linnet's company, at a public house near Chelsea Church, in the character of Matthew Mug, in *The Mayor of Garratt*. From Chelsea, he proceeded to Chesterfield, in Derbyshire, where he made himself so useful to the manager, one Parsons (not the comedian), that he found some difficulty in getting away from him. Parsons prevailed upon an apothecary, to whom Lewes was indebted a few pounds, to arrest him; and our actor was obliged to leap

out of a window, to escape from the bailiffs, who pursued him through several fields, until he baffled their pursuit, by swimming across a river. The following day he returned to Chesterfield; and, finding Parsons in a tavern, dozing, over a half emptied bowl of punch, drank up the contents, and then threw a pail of water over the manager; who, he says, "must have fancied himself fallen into the river, and in danger of being drowned; for he instantly began sprawling with his arms and legs, as if in the act of swimming, and called out, lustily, 'a boat! a boat!'" For this exploit, Lewes was put in the cage; but soon procured his release, and returned to London. He, subsequently, joined Whiteley's company, at Doncaster, where he performed *Romeo*, *Barnwell*, *Castalio*, &c. &c. It would be foreign to the purpose of this work, to relate all the anecdotes which Lewes tells during his stay with Whiteley; but his account of that singular individual is one of the most interesting and amusing we ever read. Whilst Lewes was acting at Doncaster, Herbert, the manager of the Sheffield company, was so pleased with his performance, that he immediately engaged him for his own theatre. On hearing this, the wife of Whiteley told her husband that he was going to lose the best actor he had. "You lie," my dear, replied Whiteley, "I am the best actor; he's fit only for a puppet-show, to be hung upon a peg, and taken down when wanted." Lewes opened, at Sheffield, in the part of *Castalio*; and, for two years, was a great favourite in that town, not only in tragedy and comedy, but as *Harlequin*. Whilst playing this character, one night, he leaped with such unusual vigour through a hole in the scene, that he passed the carpet intended to catch him; and, falling on his head, remained for some time insensible. The audience, not seeing him re-appear, began to hiss; when the manager came forward, and cried out, when he could procure silence, "D—n you all! what would you have? the man has killed himself." Lewes was ten months confined to his room; and one month before he could bear the rays of light, so violent was the concussion. "However," as he says, "my reputation as an *Harle-*

quin reached the metropolis; and I was invited, by a letter from Mr. Beard, to a situation in Covent Garden, as second *Harlequin* to Mr. Woodward, which I embraced." He also attempted higher characters; and, on the death of Woodward, in 1776, became one of the principal comedians of the company. He assisted Palmer, at the *Royalty Theatre*; and, on the failure of that unprofitable scheme, accepted an engagement at the *Edinburgh Theatre*; but in April, 1788, finding his affairs somewhat embarrassed, set sail for India, where he performed until the end of 1789. In 1792, he returned to England, and resumed his professional duties at *Edinburgh*, where he was arrested by Jackson, the manager, for £200; who claimed that sum as a fine for his having gone abroad, and violated his engagement. It seems, however, that there had been a parole understanding between Jackson and Lewes, that the latter might consider his engagement with the former at an end, provided he would undertake not to perform in any other country but India; but this not being admissible evidence in law, Lewes was condemned in the whole fine of £200; although, upon appeal to the lords of session, it was reduced to £50. In 1793, he performed at *Dublin*, and at the provincial theatres, with great success; though unable to acquire a sufficiency to free him from pecuniary embarrassment. He took his farewell benefit, at *Covent Garden*, on the 24th of June, 1803, "in consideration," as the bill announced, "of seven years ill health, and consequent embarrassments." On this occasion, he played *Leonardo*, in *The Wonder*, when he was received by the audience with the loudest plaudits; and retired with more substantial tokens of their esteem than their applause. He did not long survive his retirement; being found dead in his bed, at the *Middleton's Head*, *Sadler's Wells*, where he had taken lodgings for the benefit of his health, on the 22nd of July, 1803. "His sensibility," says his son, "had been severely wounded by the contumelious and repulsive behaviour he had experienced from tyrannic managers, and a series of unpropitious circumstances, which attended him through the pro-

gress of his professional career. His spirits were broken, and his powers evidently on the decline, by a melancholy concomitancy of mental inquietude and bodily suffering." Mr. Lewes was, perhaps, less celebrated as an actor, than for his puns, and his happy manner of delivering ludicrous recitations; such as Stevens's Lecture on Heads, and Johnny Gilpin. In these performances, he was generally received with great applause; but, one evening, after reciting the latter, expressed himself much disgusted, that the audience had evinced no signs of merriment. A friend observed to him, that if he had worn a comical citizen's wig, and thrown it off, when he was describing Gilpin's fall from his horse, he would have made all the people laugh. "My dear sir," replied Lewes, "it is not wigs the people want now-a-days, but heads."

WILKINSON, (TATE,) was born about the year 1740. He was the son of the Rev. Dr. John Wilkinson, chaplain of the Savoy; where, continuing to solemnize marriages, by virtue of his own licence, notwithstanding the marriage act of the 26th of George the Second, he was transported. Tate had imbibed, from his boyhood, a predilection for the stage; and, consequently, when in his seventeenth year, he was offered by his mother's friends a commission in the army, he refused it, having determined to turn actor. He had already distinguished himself, in private, by his theatrical imitations; and he would have been engaged, it is said, by Rich, but for the interference of Mrs. Woffington, who was offended at his having made her one of the subjects of his mimicry. His first appearance on the stage was at Covent Garden, on the 28th of March, 1757, when he played the Fine Gentleman, in *Lethe*, for the benefit of his friend, Shuter. He afterwards joined Mr. Weignell's summer company, at Maidstone, where he performed the chief characters in tragedy; and "received, on his first benefit, one shilling and sixpence, and two pieces of candle." In the seasons, 1758-9, he was engaged at Drury Lane; but was assigned no parts that gave him an opportunity of displaying his abilities, of which Foote, unlike Garrick, enter-

tained a very high opinion. The former, in consequence, procured him six weeks' leave of absence; and, taking Wilkinson to Ireland, brought him out in his "*Tea*," in which performance he was eminently successful. Sheridan engaged him, for a short time, at a salary of three guineas per week; and, after his return to England, although still kept in the back ground, at Drury Lane, starred it, during the summer, at Bath, Portsmouth, and other provincial towns, with great applause. On the termination of his engagement, at Drury Lane, in 1759, Garrick offered him an increase of salary; but Wilkinson, thinking he had been ill treated, declined remaining at the theatre upon any terms; and, for a short time, played at Covent Garden, in the same characters as Foote was performing at the other house. He, subsequently, joined Mossop's company, in Dublin; and, in 1763, made his *débüt* at the Haymarket, in Foote's play of *The Minor*. Here he acquired both fame and profit, which he increased by a second visit to Dublin; and by his performances in various provincial towns. In 1763, he was admitted into a share of the York circuit; and subsequently expended £500, in obtaining patents for the York and Hull theatres. He married a Miss Doughty, in 1768; and died, much respected, in 1803. Tate Wilkinson was one of the most popular managers of his day; and he has the merit of having brought forward some of the most eminent actors and actresses that the British stage can boast. To appear at his theatre, was generally a passport to metropolitan favour; for if the individual possessed anything like talent, Tate was sure to give it full play, and encourage, as well as employ it. He was eccentric in his manners, but exceedingly good hearted; and a rough speech was generally immediately followed by a kind action. As an author, he is known by his *Memoirs*, an interesting work, relative to the stage; but too vague and scanty in its biographical information, to afford satisfactory materials for a life of the author; which, it is to be regretted, has not yet been published.

DODD, (J. W.) was born in London, about the year 1740. The applause

which he received at school for his performance of Davus, in Terence's *Andria*, first turned his thoughts to the stage. At the age of sixteen, he played Roderigo, at Sheffield, whence he proceeded to Norwich, where he performed with applause a variety of characters, both in tragedy and comedy. He next appeared at Bath, where he devoted himself entirely to Thalia, and soon gained a high reputation as a comic actor. In 1765, he made his *débüt* at Drury Lane in the character of Faddle, in *The Foundling*; in this he made a decided hit, and subsequently established himself in other characters, particularly genteel fops, in which line he stood unrivalled. About 1784, he formed a connexion with Mrs. Bulkeley, but suspecting her fidelity, a separation ensued, after they had lived together for many years. Mr. Dodd died on the 17th of September, 1765. Dodd's personal qualifications admirably fitted him for sustaining the part of a coxcomb. "His voice, manner, and, above all, his figure," says one of his biographers, "was most happily suited to express that light *degagée* vivacity, so necessary to finish the character."

BADDELEY, (SOPHIA,) born in 1745, was the daughter of Mr. Snow, serjeant-trumpeter to King George the Second. She received a good education, and having a remarkably melodious voice, was instructed with a view to becoming a vocalist. At eighteen, however, she eloped with an actor, named Baddeley, and soon after, in 1764, made her *débüt* at Drury Lane Theatre, as Cordelia, in *King Lear*. She assumed this part in consequence of the illness of the actress announced for it, and never having seen the play before, was so shocked by the appearance of Edgar, as Mad Tom, that she screamed and fainted. She afterwards sang at Vauxhall, and Ranelagh, where her vocal attractions were sufficient to procure her a salary of twelve guineas per week. At the theatre, she generally acted in genteel comedy, but once, during the illness of Mrs. Barry, performed the part of Mrs. Beverley, in *The Gamester*, with great effect. The king was so pleased with her acting of Fanny, in *The Clandestine Marriage*, that he had her portrait painted by

Zoffany. But Mrs. Baddeley is less memorable as an actress, than as a beautiful and depraved woman. She very soon separated from her husband, and entered into a variety of intrigues with an unblushing openness, which rendered her the talk of the town. Her attachments were, for the most part, mercenary; yet she was once so much affected by the desertion of one of her admirers, as to swallow poison. She, however, squandered the money bestowed by her paramours, with reckless profusion, and was not backward in assisting her friends, as well as gratifying herself. "She always," says one of her biographers, "wore two watches with valuable trinkets, one of them was very costly, and the other, a little French watch, hung to a chain set with diamonds; she had also four necklaces of brilliants; she wore enamelled bracelets encircled with diamonds, and a diamond bow with rings out of number; she had a sideboard of plate, and silver candlesticks. Her house was elegantly furnished, the walls of the drawing room were hung with silk curtains, drawn up in festoons, in imitation of Madame du Barré's, at Versailles, and every thing about her establishment was of the most splendid kind; she kept nine servants, and her liveries were suitable to her establishment." The immorality of her career caused her parents great disquietude of mind; and when her mother was supposed to be on her death-bed, she sent for Mrs. Baddeley, and exhorted her to amend her course of life. Mrs. Baddeley wept, and promised to reform, but had no sooner left her parent's bedside, than she started off to Paris, to meet one of her paramours. She plunged into all the gaieties of the French metropolis, and returned to London, more confirmed in her vicious inclinations than ever. When remonstrated with by a friend, she replied, it would be time enough to think, when age came on; but, for her part, she would have her frolics and pleasures, convinced she would not live to be old. At length, when pressed further on the subject, she burst into tears, and said, "I know, too well, my faults, and my imprudence; but one folly led to another, and vanity, which is my greatest failing, encouraged by

the attention I met from men of rank and fortune, induced me to accept offers which should have been spurned. Thus introduced into a bad plan of life, necessity kept it up, and I have become a sacrifice to my own folly. Though in the highest splendour, I often look down, and envy the situation of the lowest of my servants, and fancy her far more happy. She earns her bread by her industry, and when her daily work is done, can sit down with a quiet conscience clear from vice. Many a cottage have I looked on with a wishful eye, and thought the people within, though poor, and perhaps, without a chair to sit upon, much more happy and contented than I, who passed it in a coach and four, attended with a suite of servants." These convictions, however, did not operate in producing any change in her conduct, and soon after she went down to Brighton, where people exclaimed, as she walked upon the Steyne, "There is that divine face! that beautiful creature! what a sweet woman!" Embarrassments at length succeeded, and she became more frequent and less circumspect in her amours. A public subscription procured her temporary relief, but not sufficient to prevent her recurrence to the same degrading means of subsistence. She died at Edinburgh, in the most deplorable circumstances, on the 1st of July, 1801.

MATTOCKS, (ISABELLA,) was born in the year 1746. Her father, Mr. Hallam, was at that time manager of the theatre in Goodman's Fields; but when his daughter was only four years old, was compelled, in consequence of pecuniary embarrassments, to quit England for America. The subject of this memoir was left under the care of her aunt Barrington, an actress of merit, and who is said to have given her niece "an expensive and finished education." At four years and a half old, Miss Hallam performed, for her uncle's benefit, at Covent Garden, the part of the Parish Girl, in Gay's *What d'ye Call It*. She played with great spirit, but appeared so diminutive on the stage, that a gentleman whimsically said, "he could hear her very well, but he could not see her without a glass." In her

sixteenth year, she appeared at the same theatre, as Juliet, and met with so much applause, that she was immediately engaged, at a good salary, by the managers of Covent Garden, at which theatre she continued, with the exception of one winter passed in Liverpool, for the next twenty years. Besides sustaining a respectable line in tragedy, Mrs. Mattocks was the Rosetta, Polly, &c., of the theatre; "but she has latterly," says a critic, writing in 1800, "devoted herself entirely to the comic muse, whose cause she supports with admirable spirit, and with a peculiarity of humour, which, though it may sometimes exceed the precise limitations of critical propriety, is richly comic, and perfectly original." She died on the 26th of June, 1826.

WEWITZER, (RALPH,) was born about the year 1748, in London, where he carried on, for some time, the business of a jeweller. His sister was a favourite actress and singer, and for her benefit, he made his first appearance on any stage, at Covent Garden, as Ralph, in *The Maid of the Mill*. The low comic humour which he displayed in this part, induced the manager to engage him, and he soon established his reputation by his whimsical, but just, representation of Jews and Frenchmen. He subsequently performed at Dublin; and in 1789, undertook the management of the Royalty Theatre, on the failure of which concern, he appeared at Drury Lane. He also played, during the summer, for several seasons, at the Haymarket, and partly invented some new pantomimes. Wewitzer was the original Jew in *The Young Quaker*, and by his performance of it, contributed much to the success of the piece. During the latter part of his life, which terminated in 1824, he was a pensioner on the Theatrical Fund. He was the author of a jest book, entitled, *The School of Wit*, and was himself remarkable for many witty sayings.

MURRAY, (CHARLES,) was born at Cheshunt, in Hertfordshire, in 1754. His father, Sir John Murray, of Broughton, acted as secretary to the Pretender, and was arraigned for high treason for his share in the rebellion, but after-

wards received a pardon. The subject of our memoir was educated in France, and, on his return to London, was apprenticed to a surgeon; but almost immediately quitted his profession for the stage, making his *débüt* at York, in April, 1775, under the assumed name of Raymur. He subsequently performed at various provincial towns, and was a great favourite at Norwich and Bath. In 1796, he made his *débüt* at Covent Garden, in the part of Shylock, and was well received, but never became a first-rate actor. During the latter part of his life, he was manager of the Edinburgh Theatre, and died in that city on the 8th of November, 1821. He was the author of two dramatic pieces, produced at Norwich, called, respectively, *The New Maid of the Oaks*, and *The Experiment*.

RYDER, (THOMAS,) is said to have been born about the year 1735, at Nottingham, where his father was a printer. Thomas was brought up to the same trade, but abandoned it for the stage, and made his first appearance at Dublin, as Captain Plume, in December, 1757. In 1771, he succeeded Mossop, as director of the Crow Street Theatre, and shortly afterwards, setting up a theatrical newspaper, performed the duties of manager, actor, and author. After losing large sums of money by his theatrical and other speculations, he came to London, and appeared at Covent Garden, as Sir John Brute, in 1787. Low comedy was his principal line of acting, and he is said to have excelled in it. He wrote two dramatic pieces, *Like Master like Man*, and, *Such Things have been*. He died at Dublin, on the 26th of November, 1791.

KEMBLE, (GEORGE STEPHEN,) was born at Kingstown, in Herefordshire, on the 3rd of May, 1758, though one of his biographers says, in 1756. His mother, who was an actress, is said to have played on the very night of his birth, the part of Anne Bullen in *Henry the Eighth*, and to have been put to bed just at the time when, as queen, she was supposed to have given birth to the princess Elizabeth. At the age of fourteen, Stephen was apprenticed to a chemist, but soon became dissatisfied with his profession, and joined a

strolling company of players. He gained little fame in the provinces, but the great attractions of his sister, Mrs. Siddons, who was now (1782) drawing crowded audiences to Drury Lane, induced the Covent Garden managers to engage one of her brothers, who was reported to possess equal abilities. They accordingly made a liberal offer to Stephen, who made his *débüt*, in 1783, in the part of Othello, but the performance was a failure, and after one or two equally unsuccessful efforts, he remained comparatively unemployed during the remainder of the season. He afterwards became manager of the Edinburgh, Glasgow, Liverpool, and Newcastle Theatres; and, in 1817, was appointed to fill the same situation at Drury Lane, where he performed Sir Christopher Curry, within a fortnight of his death, which took place on the 20th of May, 1822. Stephen Kemble was remarkable for playing Falstaff without stuffing, but in all except the physical requisites for a representation of the merry knight, he was inferior either to Fawcett, Dowton, or Bartley. His Sir Christopher Curry was considered his *chef-d'œuvre*, yet he imagined tragedy was his *forte*, and his *Kent*, in *King Lear*, *Old Norval*, *King Henry the Eighth*, &c., are said to have been more than respectable. His reading of *Macbeth*, *Hamlet*, and a few other of Shakspeare's heroes, was very beautiful; but his performance of the latter character, when he was eighteen stone, was more ridiculous than sublime. It gave rise to a ludicrous caricature likeness of the actor with the following line beneath—

Oh! that this too, too solid flesh would melt!

He traversed the provinces for some years, giving public recitations, at which he always, amongst other things, read a chapter from the Bible. In person, Mr. Stephen Kemble was about five feet nine inches in height, and in youth resembled his brother John. He was married to a Miss Satchell, by whom he had Mr. Henry Kemble, who was, for some time, one of the heroes of the minor theatres. The following anecdote has been told of Mr. Stephen Kemble. "He was playing," says one of his biographers, "*Job Thornberry*, and admirably he performed the part; but, alas!

he and Gibbon, the historian, both failed, in different efforts, from the same cause. When he threw down the waistcoat, in the scene with John Burr, the house melted into tears; but the throe of grief was quickly converted to roars of laughter, when the audience perceived the corpulent comedian vainly endeavouring to pick it up again. He made as many efforts as Mathews's Dandy, in *La Diligence*, to raise the boot, but in vain. There the waistcoat lay, perfectly out of the manager's power, and John Burr, who should enter and discover it upon his master's back, was forced to enter and give it into his hand."

CIBBER, (**THEOPHILUS**,) son of the celebrated Colley Cibber, was born on the 26th of November, 1703, and educated at Westminster School. The high rank his father held in the theatrical world, in addition to his own talents, induced him to become an actor, and he accordingly made his appearance upon the stage, in 1721. His line of acting lay in fops and feeble old men, but though his talents were more than respectable, he never became a favourite with the public. After losing his first wife, he married Miss Arne, sister of the celebrated composer, and whom he some time afterwards accused of a criminal connexion with a gentleman of property. He, in consequence, brought an action for damages, but only recovered £10; strong ground for suspicion having arisen that he had been accessory to his wife's dishonour. His creditors now arrested him, and during his confinement in the King's Bench Prison, he is said to have written *The Lives of the Poets*, a work generally attributed to him, but, with good reason, supposed to have been principally composed by Shiels. Having procured his liberation by the aid of benefit plays and other means, he attempted to establish an independent company, but his petitions for a licence were unattended with success. His attempts to procure an engagement at any of the theatres also failing, he, for some time, led a life of alternate distress, dissipation, and extravagance. At length, in 1758, he was engaged by Sheridan to go over to Dublin, but was wrecked in his passage on the Scottish

coast, and perished with others of the crew. The person of Theophilus Cibber was far from pleasing, and his cast of countenance rather repulsive than otherwise. His voice was more shrill and discordant than his father's, and wanting that softness and melody which rendered that of the latter attractive. He was a man of great shrewdness and capacity, which, added to a pleasing vivacity of style, would have rendered him a very eminent and popular actor, had not his dissipated and unprincipled conduct impeded his progress. He was an extravagant and foppish dresser; and his father, one day, seeing him most ridiculously accoutred, observed, with contempt, as he took a pinch of snuff, "Indeed, The. I pity you!" to which his son replied, "Don't pity me, sir; pity my tailor." Theophilus Cibber altered for the stage some of Shakspeare's plays, and was the author of a few dramatic pieces, and a work called, *Cibber on the Stage*.

RUSSELL, (**SAMUEL THOMAS**,) was born in London about the year 1769. His father was a provincial actor, and young Russell himself manifested an early predilection for the stage. At seven years of age he was considered a dramatic prodigy, and at nine, performed with great applause at the Surrey Theatre. About 1788, he gave an entertainment by himself, after the style of Henderson and Lee Lewes, consisting of readings from Milton, Swift, Goldsmith, &c. We next hear of him at Eastbourne; where he played young Norval, by particular desire, and afterwards at Dover, where he married Miss Mate, the daughter of the manager. He subsequently performed at Margate with his father, whose Jerry Sneak was, at that time, considered the best on the stage. The prince being at Margate about this time, went to see Mr. Russell, senior, in this part; and, on his return to London, recommended him to King, who immediately sent to Margate to engage him. The letter, however, being directed to S. Russell, Esq., the subject of our memoir, imagined it related to himself, and, in consequence, went up to London, when articles of engagement were signed, and he made his *débüt* at Drury Lane on the 21st of September, 1795, as Charles, in *The*

School for Scandal, and Fribble, in Miss in her Teens. The prince took a box for the evening, and was much astonished to find the young Mr. Russell had been engaged instead of his favourite, but applauded his Fribble vehemently, although he disapproved of his Charles Surface. Mr. Russell afterwards took the Richmond Theatre, and was, for some time, joint manager with Elliston, of the Surrey, and stage manager of the Olympic. He was a very popular performer in the provinces, and, indeed, on the metropolitan boards, his Jerry Sneak was considered an unrivalled performance. Among other characters which he has played, are, Joseph Surface, Young Rapid, Vapid, Rover, Frank Heartall, Bob Handy, Jeremy Diddler, Fickle, &c. &c. It is in parts of broad humour, such as Billy Lackaday, Paul Pry, &c., that he is chiefly successful. He is, we believe, now manager of the Brighton Theatre.

HARLOWE, (Mrs.,) was born about the year 1770, and in 1787, whilst performing at Windsor, attracted the notice of Mr. Waldron, an actor of mediocrity, and the author and adapter of several dramatic pieces. This gentleman (with whom she formed a connexion, which, in all but the ceremony, amounted to a marriage), procured her an engagement at Sadler's Wells, where she soon became a favourite, both as a vocalist and an actress. She afterwards appeared at Drury Lane in second-rate comedy and farce characters; and, at the Haymarket, in smart chambermaids, romps, and, occasionally, old women. Mrs. Harlowe ranks as a second-rate low comedy actress; her Mrs. Sneak is considered one of her best performances, but, in all her assumptions, she only just exceeds mediocrity. She has had a large family by Mr. Waldron; whether the name by which she is known to the public is assumed, or not, we have been unable to ascertain.

GIBBS, (Mrs.) was born in Ireland, in the year 1770; her maiden name was Logan. Her first appearance before a metropolitan audience was on the 18th of June, 1783, when she made her *débüt* at the Haymarket,

as Sally, in Man and Wife. At the close of the season, she joined John Palmer's company at the Royalty Theatre; and, as he was her godfather, exerted herself most strenuously in his behalf, during his contest with the large theatres. She opened on the 20th of June, 1787, with Miss Biddy, in Miss in her Teens, being advertised in the bills as Mrs. Gibbs. She was received with great applause, and continued at the theatre during Palmer's management, performing the principal parts in serious pantomime, after the introduction of the regular drama. On the secession of Mrs. S. Kemble, from the Haymarket, she was engaged at that theatre, where her vivacity in chambermaids, and her simplicity in country girls, was long considered unrivalled. Colman, with whom she is said to have been many years tenderly connected, brought her forward in the best characters he could assign to her, besides writing expressly for her those of Mary, in John Bull; Cicely, in The Heir at Law; Annette, in Blue Devils; and Grace Gaylove, in The Review. "Next to Mrs. Jordan," says a critic, "Mrs. Gibbs was decidedly the best actress in her line. Her Curiosa, in The Cabinet, is one of the richest specimens of comic acting extant. In such parts as Nell, she is capable of rivalling Mrs. Davison or Fanny Kelly; and we cannot say anything that would give greater value to her exertions. Her figure and face too, contain more vivacity and her voice has more of the fulness and jollity of humour in humble life, than either of the other ladies. Mrs. Gibbs is one of the best laughers on the stage; and a good and judicious laughter may lead her auditors where she pleases." In private life, Mrs. Gibbs is much esteemed, and her amiable disposition and good-nature are proverbial in theatrical circles.

KEMBLE, (Mrs. CHARLES,) whose maiden name was De Camp, was born at Vienna, on the 17th of January, 1775. At the age of six, she appeared at the Italian Opera House, where she supported the characters of Cupids, &c. She was, subsequently, through the recommendation of the Prince of Wales, engaged by Mr. Colman, at the Haymarket, where she made her *débüt*, in

the ballet of *Jamie's Return*. In her thirteenth year, she removed to Drury Lane, when, for want of an English education, the characters she sustained were absolutely taught her by dint of repetition. Two ladies of rank, however, are said to have become her instructors, and to have taught her not only reading, writing, and arithmetic, but French, Italian, music, and geography. In the summer of 1792, she played Captain Macheath, and gained universal applause, both for her singing and acting. She remained at Drury Lane until the conclusion of the season 1805-6, when she entered into an engagement at Covent Garden, and, on the 2nd of July, was married to Mr. Charles Kemble. She appeared, for the first time, at that theatre, on the 2nd of July, 1808, as Maria, in *The Citizen*, where she was greeted with three distinct rounds of applause. Mrs. Charles Kemble possessed no ordinary requisites for the stage; she had a fine countenance and graceful figure, acted well, danced well, and sang with such taste, that she frequently sustained the parts of Storace and Mrs. Crouch. Her private character is untainted, and with fascinating external attractions, she is said to possess an intelligent and accomplished mind. She is the author of *First Faults*, a comedy; and the interlude of *The Day after the Wedding*; a comedy, called *Match Making*, is also attributed to her.

MELLON, (HARRIET, Duchess of St. Albans,) was born in the city of Westminster, about the year 1775. Her father was a gentleman in the East India Company's service, but died before the birth of the subject of our memoir. Her mother, taking, for a second husband, Mr. Entwistle, a musical professor of some celebrity, and who subsequently became leader of the band at the York Theatre, Miss Mellon imbibed, early, a taste for dramatic pursuits, and, at five years of age, performed several juvenile characters on country stages. In the meantime, her education was not neglected, and by Mr. Entwistle's perseverance, and the assistance of a wealthy family at Halifax, his step-daughter rapidly progressed in improvement. Removing with her family to Staffordshire, she

there became a member of Mr. Stanton's theatrical company, and performed various characters in that gentleman's circuit, with an ability which elicited much applause. She was altogether a most interesting child, and several of the first ladies in the county of Stafford became her warm patronesses, and, in some cases, her warm friends. One of these introduced her to Mr. Sheridan, then on a visit to his constituents at Stafford, and that gentleman, after seeing her perform *Rosalind* and *Priscilla Tomboy*, engaged her for Drury Lane. She made her *débüt* at that theatre, in 1793, as Lydia Languish, in *The Rivals*, and was received with the most flattering applause. "It was not assumed," says one of her biographers, "that Miss Mellon was a perfect representative of the character; but the vivacity of her air, the good sense she discovered in the dialogue, as well as her pleasing countenance and figure, were sufficiently admired to render her metropolitan *débüt* decidedly a successful one. She immediately took her station at the head of the second-rate actresses of Drury Lane, and often was intrusted with first-rate comic characters." In 1794, she is said to have gained a prize of £10,000 in the lottery, when she immediately made a donation of £100 to the Theatrical Fund. Some accounts say that this was a present from Mr. Coutts, the rich banker, whose repeated visits to her, and the substantial interest he took in her welfare, gave rise to a rumour that she resided under his protection for some years previous to her retirement from the stage. This event took place in 1815, in which year, she became the wife of Mr. Coutts, who appears to have been devotedly attached to her, and at his death, in 1822, left her in sole possession of his immense property. This brought her various noble suitors, and, if we may credit report, offers from a royal one; but she chose to give her hand to the Duke of St. Alban's. This lady has been the subject of much gross and disgusting calumny, which is equally unworthy of credit and notice. On all hands, she is admitted to devote to charitable purposes a great portion of her wealth, her possession of which is certainly no ground for the infamous

and malignant abuse with which a certain portion of the press has assailed her.

POPE, (MARIA,) was the daughter of Mr. Campion, a respectable merchant, and was born in Waterford, about the year 1775. Her father dying without leaving an adequate support for his family, Miss Campion was taken under the care of a relative, whilst staying with whom, she went, one evening, to see the tragedy of *The Orphan*, and was so struck with the performance, that on her return home, she could talk of nothing else, "and the house rung with the sighs of *Monimia*." Mr. Daly being immediately applied to for an engagement, he referred the fair candidate to the stage manager, Mr. Hitchcock, who pronounced her a fine promising child, but told her, she was too young for so difficult a profession, and was about to depart, when she seized him by the skirt of the coat, and in a truly tragic tone, exclaimed, "Oh! sir, but hear me!" The tender and impressive manner in which she pronounced these words, induced him to consent, when Miss Campion recited some passages from *The Orphan*, with such feeling and ability, that Mr. Hitchcock was quite charmed, and determined to give her a trial on the stage. She accordingly, in the year 1792, made her *débüt* at the Dublin Theatre, in the part of *Monimia*; but she was so timid, when the night arrived, that Mr. Hitchcock was obliged to force her before the audience, and though she was received with enthusiastic cheering, she was so overcome, that she fainted in the stage-manager's arms. On recovering herself, however, she delivered her first speech with a tenderness, so conformable to the character, that the applause was redoubled, and thus encouraged, she went through the whole in a style that at once stamped her reputation as a tragic actress. She afterwards played *Juliet*, *Estifania*, *Desdemona*, *Rutland*, in *The Earl of Essex*, &c., with decided success. From Dublin, she proceeded to York, where, for family reasons, she assumed the name of Spencer, but still drew crowded houses, and after performing a few nights at Liverpool, returned to Dublin with additional reputation. Upon her re-appearance on the

stage in this city, she was seen by Mr. Lewis, the comedian, through whose recommendation she was immediately engaged for Covent Garden, where she made her *débüt* in 1797, in her favourite character of *Monimia*. In the following year, she married Mr. Pope, the actor, and under that name, attained to great eminence as a tragic actress. Speaking of her *Juliet*, a critic says, "it is one of the most interesting we ever saw. The delusion of the scene is not necessary to make us fancy her the very character the author designed to exhibit; but her feeling, her delicacy, her animation where the part required it, are above all praise. The scene in which she swallows the poison, was never executed with more judgment; but there were other excellences which our limits will not allow us to notice. The vindication of her lord's conduct, 'Blistered be thy tongue,' to the nurse; and the majestic contempt with which she treats her, when she discovers the selfishness of her motives; 'Amen! Amen!' together with all the scenes with *Romeo*, were admirable. Indeed, the whole performance is so full of beauties, and so free from defects, that we are not surprised at the play's having run eight nights already, without the attraction of a new dress, scene, dirge, procession, or any other adventitious circumstance whatever."

LOVEGROVE, (WILLIAM,) was born at Shoreham, on the 13th of January, 1778. At an early age he was apprenticed to his father, who was a plumber and engineer; but imbibing a fondness for theatricals, relinquished the shop for the stage. He appeared first at Richmond, and afterwards at Dublin and Manchester. Whilst travelling to the last named city, he met with a severe accident, from the going off of two loaded pistols in the stage-coach, which delayed his performance for some time. Anhalt, in *Lover's Vows*, *Douglas*, and other characters in this line, he had hitherto played; but on going to Bath, he changed his style of acting, and appeared as *Lazarillo*, in *Two Strings to your Bow*. He met with a most enthusiastic reception, and at the conclusion of the farce, the Duchess of York, who had witnessed the performance, sent him an especial message, expres-

sive of her gratification. He continued to act at different provincial theatres until 1810, when he accepted an offer from Mr. Arnold to join the Drury Lane company at the Lyceum; and on the re-building of Drury Lane, he ranked among the principal performers. At his last benefit, which took place in 1815, when he played Sir Peter Teazle, the applause on his entrance was so great, that he was completely overcome by it, and exclaimed, "They'll kill me with kindness!" As a proof of the great estimation in which his talents were held, the committee of Drury Lane continued to pay him his full salary during the whole period of the illness which preceded his death. This took place at Bath, on the 29th of June, 1816.

BARTLEY, (GEORGE,) was born about the year 1780, and, after provincializing at Margate, and other places, made his *débüt* at Drury Lane, on the 11th of December, 1802, as Orlando, in *As You Like It*. He was received with great applause, and played various characters in comedy during that and the following season. In 1804, the managers refusing to raise his salary, he quitted Drury Lane, and joined Incedon in giving an entertainment at the Lyceum, called *A Voyage to India*. After making several provincial tours, and acting as stage manager for Elliston, at various theatres, he re-appeared at Drury Lane, and added considerably to his reputation by his performance of Falstaff; the Major, in *What Next*; and other characters. He subsequently visited America, in company with his wife, formerly Miss Smith; and on his return, in 1822, made a most successful *débüt* at Covent Garden, in the part of Sir Toby Belch. He then removed to the English Opera House, where he has been, for many years, stage-manager; and has delivered annually, during Lent, lectures on the structure of the earth, &c. His best characters are, Mr. Courtly, in *Free and Easy*; Old Mirabel, Jobson, Joe Steadfast, Fitzharding, Sir Christopher Curry, Sir Anthony Absolute, &c. &c.

GATTIE, (HENRY,) was born about the year 1780; and was, originally,

bred to trade. Being a good singer, he made his *débüt* on the stage, in vocal characters; and, after various performances, was engaged at Bath, where he came out as Paul, in *Paul and Virginia*. His musical abilities met with little encouragement; but in the part of old men, Frenchmen, and footmen, he soon became a favourite; and, being engaged at the Lyceum, in 1813, played there the same line of characters with equal applause. From the Lyceum, he removed to Drury Lane, where he has, ever since, continued; having added nothing to his fame, excepting by his performance of Monsieur Morbleu, in the farce of *Monsieur Tonson*. Excellent, however, as was Mr. Gattie's acting in this piece, it is the opinion of many that Mr. Mathews plays it with infinitely more humour, and infinitely more pathos. Various eccentricities have been attributed to Mr. Gattie, by one of his biographers; but as they are altogether of a personal and private nature, we do not feel ourselves justified in relating them.

SIMMONS, (Mr.) was born in London, about 1777, and, at an early age, made his *débüt* at Covent Garden, as the Duke of York, in *King Richard the Third*. This character is usually played by a mere juvenile automaton, but little Simmons infused a spirit into his part, that showed his feelings as well as his lips were at work. He was soon after intrusted with the Boy, in *The Contrivances*, the Page, in *The Orphan*, &c.; and, on his arriving at maturity, became, in certain parts, one of the most popular actors of his day. His Mordecai, in *Love-a-la-Mode*; Master Mathew, in *Every Man in his Humour*; Fainwould, in *Raising the Wind*; and Alibi, in *The Sleep Walker*, are characters in which he was perfectly unrivalled. His exclamation of "What do you think of that, eh?" is said to have been as great a bye-word, at one time, as the "Hope I don't intrude," of Liston's Paul Pry. Nothing could be more simple and natural than his mode of acting; he displayed little variety either of look or action; his happiest expression, it has been said, was that of a silly importance hurt by neglect. "This performer,"

observes a modern critic, "for the sake of effect, may very well be contrasted with Fawcett; his ability is not so various, nor, perhaps, so originally strong, but his style is unassuming, correct, and delicate; he never thrusts himself upon attention by vehemence or confidence, nor constrains it by distortion of feature, voice, or limb. If there be a quaintness in his manner, it is a natural, not an affected one, and it luckily suits his characters, for he does not attempt many, and what he undertakes he always performs." Mr. Simmons died suddenly, in consequence, it is said, of a fall down the stone steps of an area, which dislocated his neck.

DAVISON, (MARIA,) whose maiden name was Duncan, was born about the year 1783, at Liverpool, where her father was an actor of some celebrity. She appeared on the stage as soon as she was able to walk; and, in her fourteenth year, played Priscilla Tom-boy, at Dublin, with enthusiastic applause. Miss Farren, who was performing at the same time, was much struck with the acting of the subject of our memoir, and predicted that she would soon rise to the head of her profession. In 1797 and 1798, she was a member of Tate Wilkinson's company, with whom she established her reputation as a light-comedy actress; performing at York, Edinburgh, and Glasgow, with distinguished applause. After having refused more than one offer from the London managers, she accepted an engagement at Margate, and from thence came to the metropolis, upon a liberal salary; and made her *débüt* at Drury Lane, in the character of Lady Teazle. Such was the impression she produced in this part, that *The School for Scandal* was performed for sixteen nights. She afterwards acquired additional *éclat*, by her Nell, in *The Devil to Pay*, and Peggy, in *The Country Girl*, in which she was not inferior to Mrs. Jordan. She was the original representative of Juliana, in Tobin's comedy of *The Honeymoon*; which has justly been considered her *chef-d'œuvre*. Her acting, says a critic, during the dance with Lopez, is the finest piece of pantomime the stage ever witnessed.

It almost might be said, the body thought.

Her personation of Moggy M' Gilpin, in *The Highland Reel*, is another excellent piece of acting; whilst in sentimental comedy, her Julia stands unrivalled. Mrs. Davison's vocal powers are also of no mean order: few can sing a ballad more sweetly; and, in the opera of *The Travellers*, she astonished the audience by singing a duet with Braham, in a style that shewed her capable of sustaining, with a little study, a first-rate operatic character. Mrs. Davison was married to a gentleman of that name, on the 31st of October, 1812; but her conjugal life is said to be much embittered by the gambling propensities of her husband. She is above the middle size, with prominent, but very expressive features; and, altogether, may be called a handsome woman.

COBHAM, (THOMAS,) was born in London, in the early part of the year 1786. His father is said to have been a devoted lover of science, a profound algebraist and mathematician, and celebrated as an architectural draughtsman. The subject of our memoir was apprenticed to a printer, but imbibed a strong predilection for the stage, by witnessing Cooke's performance of *Shylock*; and could not rest until he had himself played the same part at a private theatre. This was in Lamb's Conduit Street, where he became acquainted with Kean, under whose advice and guidance he relinquished the printing business; and, in 1803, became a member of Mr. Jerrold's company, then performing at Watford, in Hertfordshire. Here he played a variety of characters, including *Sir Giles Overreach*, *Captain Macheath*, *Sir Anthony Absolute*, &c., and, occasionally, *Harlequin*. He next played, successively, at Margate, Guernsey, Exeter, Weymouth, Wisbeach, Portsmouth, and Salisbury; at which last place he married a Miss Drake. In 1810, he was engaged by Mr. Penley to appear at the Tottenham Street Theatre, where he played *Marmion* forty nights; and sustained, with great applause, all the leading tragic parts. The East London was the next scene of his performances, where he gained such reputation, as *Richard the Third*, that the Covent Garden managers immediately offered

him a handsome sum for two nights; and, if he should succeed, an engagement for three years, at an advancing salary of £12. He made his *débüt* at that theatre, in Richard the Third; but the Keanites made a party against him; and so much opposition was manifested towards the man, that he had no fair chance of displaying his abilities as an actor. What, however, could be heard of his performance, made a very favourable impression upon the majority of the audience; and, in the tent scene, he was honoured with no less than nine rounds of applause. From Covent Garden, Mr. Cobham returned to the East London, and, subsequently, to Dublin; where he divided the leading business with Mr. Warde. In proof of his versatility, we may here mention, that he once played, instead of Mr. Horn, who had been suddenly taken ill, the part of Lord William, in the opera of The Haunted Tower; and sang with such effect, that he was encored in several of his songs; one of which was the celebrated bravura of Spirit of my sainted Sire. The manager was so pleased with his exertions on this occasion, that he sent him, the next morning, a present of £25. Latterly, Mr. Cobham has appeared, chiefly, at the Surrey and Cobourg theatres, and has long been considered the tragic star of the minors; a preference that has tempted him to indulge in a habit of ranting to a most pernicious extent; for, undoubtedly, he possesses many of the qualifications for a first-rate tragedian, though few opportunities have been afforded him of displaying them in the legitimate drama. In such characters, however, as Rob Roy, he is not inferior to Macready; and in Richard and Sir Giles Overreach, he is, or rather was, no inefficient substitute for Kean himself.

ORGER, (Mrs.) whose maiden name was Mary Ann Ivers, was born on the 25th of February, 1788, and appeared on the stage before she was able to walk, as the child, in King Henry the Eighth; but at what theatre, her biographer does not state. In 1793, she performed, at Newbury, the girl, in The Children of the Wood. After having been some years a member of a provincial company, she married, in

July, 1804, Mr. Thomas Orger, of High Wycombe, Bucks, a member of the Society of Friends, and said to be a gentleman of considerable literary attainments. She then retired from the stage; but at the latter end of the following year, resumed her professional career at Glasgow. Bannister, who played with her at that theatre, in 1808, was so struck by her acting in Nell, Josephine, Ann Lively, &c., that he recommended her, on his return to town, to the London managers. She accordingly obtained an engagement at Drury Lane Theatre, where she made her *débüt* on the 4th of October, in the above year, as Lydia Languish, in The Rivals. She met with a flattering, but not an enthusiastic reception; nor was it till her appearance in a piece called The Highgate Tunnel, as Peggy Larkins, that she began to rise in public estimation. This was in 1812; and from that time to the present, she has continued a favourite with the public; though, in theatrical language, she has never attained to the rank of a star. She is an excellent second in comedy; and, in burlesque acting, such as Mollidusta, in Amoroso, and Dorothea, in The Tailors, is unrivalled. In the chambermaids of broad farce, and in all characters of vulgar humour, she also displays considerable talent, and a *naïveté* truly genuine.

HUNTLEY, (FRANCIS,) was born at Barnsley, in Yorkshire, in the year 1787. He lost his father, whilst yet an infant, and coming to London about the year 1800, was, as stated by one authority, but denied by another, articled to a surgeon. However this may be, he took an active part in the theatricals of Berwick Street, in 1801 and four following years, and in 1806, had an engagement at Brecknock, but soon returned cashless to the metropolis. He then appeared at the Lyceum, and afterwards at Stamford and Nottingham, but met with little or no applause. At length, he made a very successful *débüt* at Birmingham, as Othello, to the Iago of Kean, then acting under the name of Carey. In 1809, he was engaged at the Surrey Theatre, where the manager, determined to make the most of his talents, assigned to him, at various times, the very

incongruous parts of Earl Osmond, Lockit, Richard, Macheath, and Pantaloon. On the 27th of November, 1811, he made his first appearance at Covent Garden, as King James, in *The Knight of Snowdon*, but returned, in the following Easter, to the Surrey, whence he removed to Dublin, and led the business there for two seasons. He subsequently played at the Olympic, Cobourg, East and West London Theatres, and, for a short time, at Astley's. "What Mr. Huntley could be, or rather what he might have been," says a biographical critic, "is not now our purpose to inquire—what he is may soon be told. A powerful portrayer of the easily defined emotions—a glorious actor of straight-forward delineations. Give him rage, despair, fear, or any strong and decided passions, and he will communicate its throes to his auditors with the fidelity and fire of Kean; but when he comes to the nicer shades of character—to the mixed emotions—to those pithy speeches with which Shakspeare abounds, where, in one line, many differences and conflicting passions are to be portrayed, he hurries over the passage, as if he felt a consciousness of insufficiency. Nothing on earth can exceed his 'Oh! that the slave had twenty thousand lives!' in *Othello*, but in the words, 'Not a jot, not a jot,' he produces no effect at all." Mr. Huntley is said to be a great sufferer from rheumatic gout, brought on by a career of dissipation, which has lately produced such ruinous effects upon his health, as to prevent his appearing upon the stage, or to make use of his legs without the aid of a stick. If we may credit his biographer, he is nearly bent double, and his hands are so covered with chalk stones, that he can write his name on a wall with his own fingers. The entreaties of his friends, and the warnings of his physician, have proved alike in vain, in restraining him from the constant use of spirituous liquors. Latterly, it is said, his engagement at the Surrey, with Honeyman, who kept a public-house as well as the theatre, was one guinea a night, and as much brandy as he could drink. Although a married man, his connexions with other females than his wife were numerous, in proof of which

a ludicrous anecdote has been told. His wife's name having been left at the door for admittance, he sent round, indignantly, to know why Mrs. Huntley had been refused an entrance; "Why, what am I to do, sir?" said the money-taker, "I have passed *nine* Mrs. Huntleys already."

RAYNER, (LIONEL BENJAMIN,) was born at Keckmondwicke, a village in Yorkshire, on the 10th of October, 1788. A perusal of the tragedy of *Alexander the Great*, which he got by heart, first gave him a predilection for the stage, and it was irrevocably confirmed by witnessing, at Leeds, the performance of Mathews, in *Farmer Ashfield*. He joined a small company, at Cheadle, in Staffordshire, where he opened as Jeremy Diddler, but soon aspired to the principal parts in genteel comedy. Being refused this wish, he joined another company, at Stratford-upon-Avon, where his acting in *Solomon Lob*, in *Love Laughs at Locksmiths*, brought him into some notice, and procured him a rise of salary. From Stratford, he went to Manchester and Nottingham, where he was paid £1 10s. per week, and had such profitable benefits, that, at the end of a year, he found his receipts averaged a guinea per day. His fame soon reached the metropolis, and on the 16th of June, 1815, he made his *début* at the Haymarket, as Frank Oatlands, in *A Cure for the Heart Ache*. He met with a most flattering reception, and amply sustained his reputation by his successive performances, during the season, of *Zekiel Homespun*, *Andrew Bang*, *Sim*, *Stephen Harrowby*, *Sheepface*, &c., &c. At the close of the Haymarket, he returned to the provinces, and did not appear again on the London boards, until December, 1822, when he opened with *Dandie Dinmont*, at Drury Lane. He was received with enthusiastic applause; but, as it is said, Elliston only wanting him to sustain that particular part, the other characters in Rayner's line being filled by Knight, our actor was *shelved*, and left Drury Lane in disgust. After a professional trip to Lynn, he appeared in July, 1823, at the Lyceum, in the part of *Fixture*, in which he made but little impression. His *Giles*, in *The Miller's*

Maid, however, was a decided hit, and raised his reputation so much, that he received offers both from the Covent Garden and Drury Lane managers. He closed with the former, under an engagement for three years, at £10, £11, and £12 per week, and made his *début*, on the 8th of October, as Tyke. A writer, in *The Times*, thus notices his appearance:—"Last night, Mr. Rayner, who has played rustic characters at the English Opera House, with considerable success, made his first appearance at this theatre, as Tyke, in *The School of Reform*. The deep impression left on the public mind, by the admirable performance of Emery, made this attempt arduous, but we are happy to say it was completely successful. Except that Mr. Rayner wants some of the personal advantages which Emery possessed, for representing the stout-hearted ruffian, we do not think his performance at all inferior to that which we were accustomed to regard as the perfection of rude tragedy. From first to last, he retained entire possession of the part; never relapsing into himself, or trying to raise a laugh, by trickery or burlesque, and giving all the more quiet parts of the dialogue in a natural and unforced manner, which is rarely to be perceived on the stage. In the more trying passages, he gave a picture of remorse working in a long-seared conscience, and agitating an uncultivated, but powerful mind, which was positively terrific. His vain attempts to assume the appearance of indifference; the half-stifled utterance which the 'climbing passion' forced; his frightfully vivid description of his old father falling down lifeless as he saw him conveyed to the ship; and, perhaps, above all, the interview with his father, where the old affection quivers on his lip, and dissolves him in welcome tears, were so powerful and true, that we almost hesitate to call them acting. The audience not only testified their sense of his excellence in the principal scenes by loud applauses, but by the still more unequivocal testimony of tears, and by the deep silence which they kept, whenever he appeared towards the close of the play. Mr. Abbott came forward, to announce the performances for the next night; but his voice was

drowned in applause and cries of 'Rayner.' He persisted, however, in the execution of his task, but the call was renewed, when he retired, and, after some very becoming hesitation, Mr. Rayner appeared, evidently much affected, and announced, that, 'with the kind approval of the audience, the play would be repeated on Friday,' and retired amidst the cheers of the house. It is really gratifying to record success so genuine and so fairly earned; and to perceive a line where so much excellence was lately displayed, filled again by a real and an original actor." Since that time, Mr. Rayner has performed a variety of characters, but has not been assigned that prominent situation to which his merits entitle him. Indeed, he can hardly be called a popular metropolitan actor, though, in the provinces, few are received with more enthusiasm. His provincial benefits are better attended than those of any other actor; whence it has become a saying among the profession, that he "could make a benefit upon Salisbury Plain." One night, the demand for tickets was so great, that he sold more than the house would contain. Those who could not gain admission at the doors, determined, at least, says one of his biographers, "to see and hear their favourite, and actually insisted on his coming to them, which he did, and with his usual good sense and good humour, asked how he could oblige them." "Sing us a song, Rayner," was the reply, "and we'll go quietly home." Rayner mounted a tub, and with the accompaniment of one violin, sang one of his best comic songs, for which he received three hearty cheers, and his patrons dispersed. Mr. Rayner is said to be, in private life, a warm friend and most delightful companion; he is fond of fox-hunting, horse-racing, &c., and is a regular subscriber at Tattersall's. He was married, in 1812, at Shrewsbury, to Miss Margaret Remington, by whom he has one son.

MARDYN, (Mrs.) was born about the year 1789, and is, we believe, a native of Ireland. Her parents being in humble circumstances, she was obliged to get her living in the capacity of housemaid. Whilst in this situation, at Plymouth, a mutual attachment took place be-

tween herself and a young midshipman, whose death, soon afterwards, is said to have "embittered her day of life, and been the everlasting bitter in the cup of sweets that public favour presented." We are not informed what circumstance led to her appearance on the stage, but in 1811, we find her married to a Mr. Mardyn, and playing, at a small salary, at the West London Theatre. She was at Bath, in 1814, and in September, 1815, made her *débüt* at Drury Lane, being engaged there, as it is said, through the influence of a person of some importance in the theatrical world, with whom she had formed a connexion, after separating from her husband. She made her first appearance, at Drury Lane, as Amelia Wildenheim, in *Lovers' Vows*, and was received with the most enthusiastic applause. There was a girlish gaiety and ingenuous wildness of youth about her performance, that completely took the audience by surprise, and forced them into admiration, when, perhaps, the judgment was not altogether satisfied. Her next character, Albina Mandeville, gave almost equal satisfaction; as did her Peggy, in *The Country Girl*, in which she was pitted against Mrs. Alsop. The palm was generally awarded to Mrs. Mardyn, who played, though somewhat too boisterously, with all the freshness of originality, whilst Mrs. Alsop's Peggy was manifestly a copy of Mrs. Jordan's. Mrs. Mardyn has latterly disappeared from the stage, and is, perhaps, less celebrated as an actress, notwithstanding her talents, than for her supposed connexion with Lord Byron. The facts, says the lady's biographer, are these:—Mrs. Mardyn called on his lordship to solicit his interference, we think, to obtain her the part of the heroine in *Diamond's Bride of Abydos*, but, at all events, on some subject of that nature. During the period of their conversation, a violent shower came on, and his lordship, seeing that Mrs. Mardyn could not leave the house, was anxious to invite her to dinner: his lady, however, could not condescend to dine with an actress, and Lord Byron, accordingly, ordered his carriage for Mrs. Mardyn to depart in. These circumstances were construed into a matter of very grave charge against Mrs. Mar-

dyn, who was said to have caused a separation between the noble bard and his lady, and was, in consequence, received with great disapprobation at her next appearance on the stage. She came forward with tears in her eyes, and protested her innocence; her innocent look, and melodious voice, were too powerful to withstand, and she was at once restored to favour. After this period, however, she played but little, and is, we believe, now residing on the continent. An anecdote is told of her being duped into a belief of her husband's death, under the following circumstances:—After her separation from him, she allowed him two guineas per week, but being in want of more money, he got a friend to write to his wife an account of his death, and, at the same time, to request a certain sum to defray the expenses of the funeral. Mrs. Mardyn complied, and went into mourning, but had not worn her weeds more than three days, before she met her husband, staggering towards Drury Lane, in a state of intoxication. "Of Mrs. Mardyn's talents as an actress," says a critic; "we entertain a very high opinion. We think she possesses genius, which is the greatest endowment any one can boast; but she lacked study, attention, and practice. Her animal spirits ran away with her; her very walk was buoyant; her run was a dance; she seemed for ever juvenile; she was a complete exemplification of the breaking up of a boarding school; in short, her spirits wanted the curb of propriety, and yet her very gracelessness had such a grace, that we could not bear to check her; and whenever she strove to reduce her acting to the stricter bonds, we mourned the absence of the very gambols that delighted us whilst we condemned them."

BOOTH, (SARAH,) was born at Birmingham, in 1793; and, at the age of eleven, was engaged at the Manchester Theatre, principally as a dancer. She next performed at Doncaster, whence she came to London; and sustained the principal female characters, in melodrama, at the Circus, under Elliston. Her *débüt* at Covent Garden, took place on the 23d of November, 1810, when she played *Amanthis*, in *The Child of Nature*. "She was received,"

says an acute critic, "with all the violent rapture of the return of an established favourite. She is about eighteen; her figure small, but very well formed; and a face (if we may use the expression) full of tongues. All her features are lit up with expression; and convey her thoughts before her tongue can utter them. The tones of her voice are very flexible and pleasing; her action is graceful; and she displayed so much ability on this occasion, that, while she remains at this theatre, it is hoped that we shall never more see the part played by Mrs. H. Johnston." Miss Booth added to her reputation by a variety of other parts; among them were, Little Pickle, Dolly Bull, in *Fountainbleau*, Annette, in *The Maid and the Magpie*, and, as Florio, in *The Dog of Montargis*; she displayed great powers in serious pantomime. She subsequently played at Drury Lane, the Olympic, Haymarket, &c., chiefly in the tragedies of humble life, and in romps, chambermaids, &c. She has latterly disappeared from the London boards, but until within a year or two was considered a star in the provinces; and she is said to have acquired a very handsome competence by her professional labours.

KEELEY, (ROBERT,) was born in Grange Court, Carey Street, about the year 1794. On leaving school, he was apprenticed to Mr. Hansard, the printer, but a mania for the stage induced him, after three years' experience as a compositor, to relinquish all other pursuits. His first appearance on the stage was at the Surrey Theatre, where he undertook to sing *The Bay of Biscay*, for the benefit of a friend; but he was so alarmed at the sight of the audience, that he had scarcely got through two notes, before he ran off the stage. He then re-commenced printer, but in a short time gave up the business altogether; and in 1813, obtained an engagement at Richmond, and subsequently, at various provincial towns, but acquiring little applause, except at Lynn, where we find him a great favourite, in 1817. He afterwards divided the low comedy business, at the West London, with H. Beverley; and was next engaged by Elliston, at the Olympic, where he was the original

Leporello, in *Giovanni* in London, and played this and other low comedy parts with great applause. In 1819, he removed to Drury Lane; but the engagement of Knight at the same theatre, prevented Keeley from coming before the public in parts of importance. In 1821, he appeared at the Adelphi, and added considerably to his reputation, by his performance of *Jemmy Green*, in *Tom and Jerry*. From Sadler's Wells, where he next played, he removed to Covent Garden, making his *débüt* there on the 26th of October, 1822, as *Darby*. He was well received, but did not completely establish himself until his personation of the Tailor, in Peake's farce of *The Duel*. Speaking of this farce, a magazine critic says, "No one understands the stage, or what is technically called, situation, so well as Mr. Peake. He shuffles Farren, Jones, Connor, Keeley, (a most amazing minor!) and Blanchard, together, with admirable sleight of hand, and turns them all up trumps. As for Keeley, he measures him for such a suit of clothes as no dramatic habit-maker ever before fitted him with. Keeley, in the Tailor, was the sublimity of impoverished manhood—the true ninth part of a man." From this time Mr. Keeley has continued a favourite, and, like Liston and Reeve, his mere appearance on the stage, is sufficient to create a roar of laughter. He is inferior, in most parts, to the two last-mentioned actors, but in characters where the expression of pusillanimous fear, stupid astonishment, or vulgar chuckling is required, he is, as far as his voice and features are concerned, wholly unrivalled. His performances in *The Frozen Lake*, *The Sergeant's Wife*, *Jonathan in England*, *Frankenstein*, *Jemmy Green*, *'Twas I*, *The Bottle Imp*, &c., &c. will fully exemplify these remarks.

WEST, (Mrs.) is the daughter of a Mr. Cooke, and was born at Bath, on the 22nd of March, 1795. She is cousin to Mrs. Waylett, and from her, it is said, imbibed a predilection for the stage, where she made her *débüt* on the 22nd of May, 1810, in her native city, as Miss Hardcastle. She continued to play there with applause till the summer of 1812, when she joined the Cheltenham company, and soon

after, at the recommendation of Mr. Charles Kemble, was engaged at Covent Garden, where she made her *débüt*, in the part of Desdemona. She was well received, and played, during the remainder of the season, several important characters, both in tragedy and comedy. In the following year, she returned to her native city, and married Mr. West, whom she preferred to two other gentlemen who were her suitors at the same time. On the 17th of September, 1818, she appeared at Drury Lane, and performed there for several seasons, the principal characters in tragedy and serious comedy, until she was superseded by Mrs. Bunn. Her best parts are, Cora, in Pizarro, Cordelia, Jane Shore, Juliet, Mrs. Haller, Lady Townley, Desdemona, &c. all of which she plays respectably, but none of them in a manner to entitle her to the appellation of a first-rate actress.

BOOTH, (JUNIUS BRUTUS,) was born at St. Pancras, near London, on the 1st of May, 1796. He is the son of an attorney, and for some time studied the law; but abandoned this profession, as well as that of painting and sculpture, to which he subsequently applied himself, for theatrical pursuits. After provincializing for a year or two, he accompanied Mr. Penley to the Netherlands; and, whilst playing at Brussels (where his performance of Megrim was much admired), married a native of that town. In 1815, he obtained an engagement at Covent Garden, at £2 per week; and, on the 12th of February, 1817, played, at the same theatre, Richard the Third, with such decided success, that the manager offered him £5 per week, which Booth declined; and, soon after, concluded an agreement, at Drury Lane, for three years, at a salary of £8, £9, and £10 per week. He made his *débüt* as Iago, to Kean's Othello, and was received with thunders of applause; and the announcement of his name, for the same part, the following evening, drew an overflowing house; "in some cases," it is said, "a guinea was offered for a single seat, and expectation was at its highest point." When the curtain drew up, however, Mr. Booth was not forthcoming, being unable to appear, as he stated in a note which Mr.

Rae read to the audience, in consequence of ill health. The fact was, that Mr. Booth had entered into an engagement with the Covent Garden managers, upon their offering him the same terms as those upon which his services had been retained at Drury Lane, and a violent opposition to him was, in consequence, manifested, on his re-appearance at the former theatre. For four successive nights, he played Richard in dumb show; for the tumult was so great, that not a word could be heard from the stage. The clamour, at length, died gradually away, and with it much of the excitement that Mr. Booth's acting had, at first, produced. He drew but thin houses to witness his subsequent performances, and, on his benefit night, when he played Shylock and Jerry Sneak, the total receipts, it is said, amounted only to £67 10s. Mr. Booth next appeared at the Cobourg, and in the season of 1820, we find him again at Drury Lane, dividing the leading business with Wallack and Cooper. Soon after he went to America, but resumed his professional labours on the metropolitan boards, at Drury Lane, in October, 1825, where he was engaged for three nights. As an actor, Mr. Booth is a decided copyist of Kean, except in a few portions of the respective characters of that great tragedian. Booth's tent scene, in Richard, for instance, is said to be a magnificent and original piece of acting; on the whole, he ranks, perhaps, in genius, next to Young, as a tragedian; though, for want of due cultivation of his talents, he is, in many respects, inferior to Wallack and Cooper.

YATES, (FREDERICK), was born in London, on the 4th of February, 1797, and educated at the Charter House School. At the age of seventeen, he entered the Commissariat department, but soon after turned his thoughts to the stage, and obtained an engagement at Edinburgh, where he performed both in tragedy and comedy with applause. His first appearance, however, "on any stage," was at Boulogne, where he played Fustian, to the Sylvester Daggerwood of Mathews. In 1818, he made his *débüt* at Covent Garden, in the part of Iago, but received only the applause merited by

respectability; his representation of Falstaff, in April, 1819, was more successful. "In several passages," says a critic, "he discovered great genius, and was altogether very well received. His dress and look were particularly happy; his manner of bowing his acknowledgments for the repeated applause of the audience, was much relished. The scene in which he is detected in his lies, was very effective. His soliloquies were by no means his triumphs—they were laboriously executed. His laugh, although good, and much applauded, was violent rather than jovial—rather the determination to be boisterously jocular, than naturally gay. His scene with Percy was well executed; and the audience were so well satisfied with his performance, that Mr. Connor was obliged to come forward after the dropping of the curtain, and assure them that Mr. Yates would shortly appear before them again, both in tragedy and comedy." His next character of importance was Berthold, in Maturin's tragedy of Fredolpho, but the immediate condemnation of the piece, prevented Mr. Yates's repetition of his part, which is said to have been sustained by him in a very impressive manner. Soon after, he gave a favourable specimen of his comic powers, as Dick Mutable, in Mr. Beazley's farce of Cozening, or, Half an Hour in France. In 1822, he was engaged at Vauxhall, to give an entertainment, after the manner of Mathews, called Hasty Sketches, or Vauxhall Scenery; but on the very day of performance, he fell through a trap, whilst rehearsing, and broke his leg. In 1825, he took the Adelphi, in conjunction with Mr. Terry, and has himself continued at that theatre, both in the capacity of manager and actor, up to the present time. Mr. Yates is one of the most versatile performers on the stage, which may account, perhaps, for the fact of his having no decided *forte*. In tragedy, comedy, farce, and melodrama, he is occasionally capital, and always respectable. In burlesque he is excellent—a little too broad, perhaps, and given to exaggeration, which is sometimes not less vulgar than ludicrous. He is a better buck than fop, and a better rake than either; indeed, his performance of the latter character

only wants refinement to render it unexceptionable.

FOOTE, (MARIA,) was born at Plymouth, in June, 1798, and is the daughter of an officer in the army, said to be descended from the celebrated Samuel Foote. Previously to the birth of his daughter, he sold his commission, and became manager of the Plymouth Theatre, where, at the age of twelve, Miss Foote appeared in the character of Juliet. Her performance was considered wonderful for one so young, and in the following year she added to her reputation by the manner in which she played Susan Ashfield, Zorayda, Emily Worthington, &c. The secession of her father from the Plymouth Theatre, and his subsequent failure as an hotel keeper, at Exeter, brought Miss Foote to the metropolis, in 1814, and in the May of that year, she appeared at Covent Garden Theatre, as Amanthis, in *The Child of Nature*. Her reception was enthusiastic, and she was immediately engaged at a liberal salary; the characters which the managers assigned her, were not of first-rate importance, but Miss Foote's name in the bills seldom failed to draw a good house. In the summer of 1815, she was engaged at Cheltenham, where an offer from Colonel Berkeley to play at her benefit, led to a connexion with that gentleman, which was only dissolved, a few years ago, on her receiving an offer of marriage from Mr. Hayne, against whom she received £3,000 damages, on his failing to fulfil his engagement. Miss Foote has had two or three children by the colonel, who, if we may credit one of the lady's biographers, only gained her favours by a promise of marriage "the moment he could do so, without injuring the hope of his earldom." Miss Foote is a pleasing actress, but not equal to first-rate parts in any regular department. She plays Aladdin, and other male characters, with more delicacy, perhaps, than the generality of actresses; and her Maria Darlington, is, as far as the gentility of the part is concerned, superior to that of either Madame Vestris or Mrs. Waylett; but this is the only character in which she has attained anything like celebrity.

BUNN, (MARGARET AGNES,) is the daughter of a biscuit-baker, in Mary-le-bone, named Somerville, and was born at Lanark, on the 26th of October, 1799. She developed a taste for dramatic performances at a very early age, and when only sixteen, was introduced to Mr. Kinnaird and John Kemble, who did not then think her abilities sufficiently matured to engage her. About a year afterwards, however, she gave a specimen of her powers in the part of Belvidera, in *Venice Preserved*, before the Drury Lane committee, when Lord Byron at once recommended that her services should be secured. She accordingly made her *début* at the above theatre, on the 9th of May, 1816, as Imogene, in *Bertram*, in which she was so successful, that the managers gave her a liberal present for her performance, and then engaged her for three years, on very advantageous terms. In the following season, she re-appeared in *Bertram*, and began to study several other parts in which she was to perform with Kean. If we are to credit one of the lady's biographers, however, that gentleman declared he would not act with her, except in *Bertram*, on the ground that she "was too big for him." Be this as it may, the characters which she had commenced studying were all withheld from her, and she at length became so disgusted with her situation, as to request a surrender of her articles, which being granted, she obtained an engagement at Covent Garden. In the meantime, she had appeared at Cheltenham, Birmingham, and Bath; and, at the latter place, made an unprecedented impression on the town, by her performance of Bianca, in Milman's tragedy of *Fazio*, of which she was the original representative. She opened in the same part at Covent Garden, where it had been previously played by Miss O'Neill; but the Bianca of Miss Somerville was, by many, preferred to that

of the former actress; and among other favourable notices of her performance, was the following: "Miss Somerville's Bianca is great, as it is singular; it is the effort of unconquerable powers of mind—of rare and astonishing capacity—with the assistance of the fullest bounty of nature. The situation to which her abilities have at length exalted her, is the highest and proudest station of histrionic ambition; and the means by which she has obtained it, most praiseworthy and honourable. This lady, as the only tragic heroine born in Scotland, is risen, as it appears, to redeem the histrionic character of her country's stage." Miss Somerville had not long been in the metropolis, before she gave her hand to Mr. Alfred Bunn, manager of the Birmingham Theatre. Under that name she has lost somewhat of the celebrity which attended her as Miss Somerville; but her *Elvira*, *Lady Macbeth*, *Emma*, in *William Tell*, and a few others of this cast are still superior to the performance of all other actresses in the same parts.

TREE, (ELLEN,) was born in the year 1805, and first turned her attention to the stage, it is said, in consequence of the success of her sister, Maria. She appeared at Covent Garden in 1823, for her sister's benefit, as *Olivia*, in *Twelfth Night*, and gave promise of becoming a very interesting actress. After provincializing some time with her sister, playing the leading parts in comedy, at Bath and Birmingham with great success, she was engaged at Drury Lane, in 1827; during which season she performed *Lady Teazle*, *Jane Shore*, *Albina Man-deville*, &c.; but she ceased to draw after a night or two, and since that period, has much decreased in managerial estimation, though still a favourite with the public.

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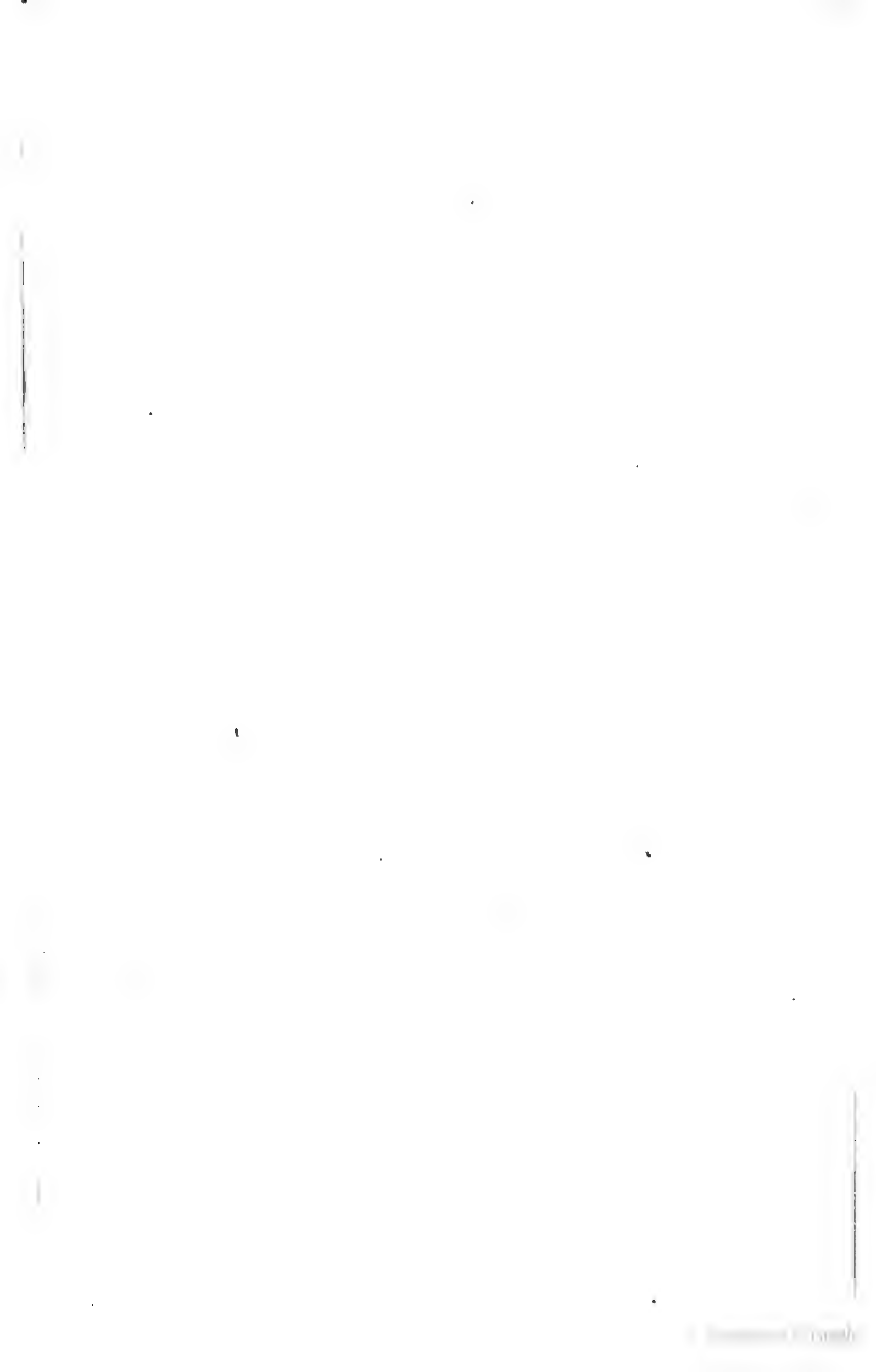
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